DOCUMENT RESUME

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ABSTRACT

This volume represents the joint efforts of high school students and teachers in speech, English, and drama at Charleroi Area Senior High School. The merging of these three interdependent areas has resulted in the creation of a new Communication Department through which students are offered an opportunity to maximize their speaking, listening, reading, and writing skills. Total communication is stressed through the development of sound foundations in oracy and literature. This student-centered curriculum consists of 33 nine-week nongraded mini-courses grouped under four divisions--literature, speaking, theatre, and writing. Students are responsible for selecting at least four mini-courses each year. If the students' schedules permit, they are allowed to elect additional courses. All tenth graders are required to take the basic oral communication course and any one of three written communication courses. Each of the 33 mini-courses includes general goals, specific objectives, content descriptions, learning experiences, evaluative criteria, and a bibliography. (LG)

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CHARLEROI AREA SENIOR HIGH SCHOOL

COMMUNICATION DEPARTMENT

COURSES OF STUDY

NON-GRADED MINI COURSES

GRADES 10, 11, 12

CS 520 205

RATIONALE

For a student to be a functioning member in society and a worthy citizen in his community, state and country he needs to be able to communicate effectively. The foundation of all his learning is dependent upon his understanding and his use of the communicative processes.

Communication is the process of acquiring and conveying meaning. It encompasses both oracy - speaking and listening- and literacy - reading and writing. It is our premise that reading should be approached humanistically. Speaking and writing should emphasize the understanding of processes and the developing of skills for oral and written communication. Listening, both the critical and the non-evaluative, should be experienced in varied settings.

Through courses which are oriented toward speaking, listening, reading and writing, the Communication Department seeks to provide each student with opportunity to discover himself, to assess the world in which he lives and to use effectively the tools of communication in order to prepare him for life.

Thelma Caruso, Chairman
Communication Department

Basic Information

I. Every student will select at least four mini courses (9 weeks) each year.

II. The student may elect as many additional mini courses as his schedule will allow.

III. Every tenth grade student will be required to take Basic Communication.

A. #43 Basic Oral Communication (9 weeks)
B. A choice of one of the following basic written communication courses:
   1. #34 Writing for Life (9 weeks)
   2. #35 Basic Composition (9 weeks)
   3. #36 Composition I (9 weeks)

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LITERATURE

#20 AMERICAN HEROES

I. General Purpose

A. The student will develop a concept of the hero, especially the American hero.
B. The student will recognize the need for heroes in one's life.

II. Specific Objectives

A. The student will see heroes depicted through biography, autobiography, and plays.
B. The student will identify the internal and external life forces that influence people.
C. The student will identify the following specific factors in the lives of the heroes: environment, other people, heredity, and the times in which the hero lives.

III. Content

A. Literature
   1. Basic Text - Introducing Biography - A. K. Ridout
   2. Manchild in a Promised Land - Claude Brown
   3. Profiles in Courage - John F. Kennedy
   4. "The Miracle Worker" - William Gibson
   5. "Life With Father" - Clarence Day
   6. "A Man For All Seasons" - Robert Bolt

B. Points of Emphasis
   1. The history of the writing of biography
      a. Subjective approach
      b. Objective approach
      c. Methods of research
   2. How to write an autobiography
   3. How to organize a discussion of the biography

IV. Learning Experiences

A. The student will read and discuss the biographies.
B. The student will identify specific qualities and influences in the heroes' lives.
C. The student will create and compose a sketch of a hero.
D. The student will discuss kinds of heroes.
   1. Fleeting hero
   2. Historical
   3. Humanitarian
   4. Sports
   5. Entertainment
   6. Political
   7. Industrial
   8. Personal
E. The student will compose a short biography or autobiography of a hero he knows.

V. Evaluative Criteria

A. The student will participate in small-group discussions.
B. The student will write short original biographies of heroes.
C. The student will demonstrate his awareness of the hero concept through essay-type tests.

VI. Bibliography

Bolt, Robert. A Man for All Seasons. Logan, Iowa: Perfection Form Company.

Brown, Claude. Manchild in the Promised Land. Logan, Iowa: Perfection Form Company.

Kennedy, John F. Profiles in Courage. Logan, Iowa: Perfection Form Company.

Loban and Olmstead. Adventures in Appreciation. New York: Harcourt, Brace, Inc., 1963.

Ridout, Albert K., Ed. Introducing Biography. New York: Charles Scribner's Sons, 1969.

#16 American Short Story

I. General Goal

This course aims to help the student develop a more discerning appreciation of the American short story from Colonial to modern times.

II. Specific Objectives

A. The student will state the formula for any plot in a short story when asked to do so by the teacher. The formula shall be stated as: character leads to problem, leads to complications, leads to climax, leads to solution.

B. The student will identify any problem in a short story when asked to do so by the instructor. The problem shall revolve around the main character or characters and may be discernible by identifying whether the struggle is between man and society, man and nature, man and man, or man and himself.

C. The student will state instances of foreshadowing, irony, symbols, tone, theme and point of view.

D. The student will identify writers of the American short story.

III. Content

A. Literature of the Course

1. Hawthorne - "Dr. Heidegger's Experiment"
2. Irving - "The Devil and Tom Walker"
3. Poe - "The Pit and the Pendulum"
4. Harte - "The Outcasts of Poker Flat"
5. Twain - "Sam Squares His Long Account with His Boss"
6. Jewett - "The White Heron
7. Garland - "Under the Lion's Paw"
8. London - "To Build a Fire"
9. Crane - "The Bride Comes to Yellow Sky"
10. O. Henry - "The Cop and the Anthem"
11. Connell - "Most Dangerous Game"
12. Hemingway - "Old Man at the Bridge"
13. Steinbeck - "Flight"
14. Thurber - "The Secret Life of Walter Mitty"
15. Benet - "The Devil and Daniel Webster"
16. Stegner - "The Wolfer"
17. Lewis - "Travel Is So Broadening"
18. Clark - "The Portable Phonograph"
19. Faulkner - "Two Soldiers
20. Jackson - "The Lottery"
21. Richter - "The Iron Lady"
22. Keyes - "Flowers for Algernon"
23. Updike - "A and P"
24. Thomas - "Patricia, Edith, and Arnold"
25. Malamud - "The Prison"
26. Bellow - "A Father to Be"
27. Porter - "Maria Concepcion"
28. Moffett - "The Suicides of Private Greaves"
29. Welty - "Powerhouse"
30. Melville - "Bartleby the Scrivener"

American Short Story (continued)

B. Points of Emphasis
   1. Struggle
   2. Foreshadowing
   3. Irony
   4. Symbols
   5. Tone
   6. Theme
   7. Point of view
   8. Characterization

C. Filmstrips

IV. Learning Experiences

A. The student will read the assigned short stories
B. The students will discuss the short stories
   1. The students will determine the point of view
   2. The student will recognize examples of forshadowing and irony
   3. The student will demonstrate an awareness of tone and symbols
   4. The student will distinguish and evaluate themes of stories
   5. The student will dramatize a short story
   6. The student will determine how the author has developed character
C. The student will demonstrate knowledge of the film strips

V. Evaluative Criteria

A. Short reading tests
B. Panel discussions
C. Paper - changing the point of view of a short story of the pupils' choice
D. Paper - examples of irony in the pupils' lives

VI. Bibliography

Derrick, Sckram and Spiegler. Adventures for Americans. New York: Harcourt, Brace, and World, 1962.

Fuller and Kinnick. Adventures in American Literature. New York: Harcourt, Brace and World, 1963.

Melville. Bartleby the Scrivener. Logan, Iowa: The Perfection Form Company.

Moffett and McElheny. Points of View. New York: New American Library, Signet Classic, 1966.

#23 BIBLE AS LITERATURE

I. General Goals

A. The students will discover the major themes of the three major religions of the Western world - Judaism, Christianity, and Islam.
B. In these religious writings, the student will recognize the universal philosophic issues that are involved in all human experiences.
C. The student will identify the close association the material in this course has with all secular literary works, particularly allusions, motifs, and themes.

II. Specific Objectives

A. The student will describe the form and content of the various assigned readings from the course and will demonstrate an understanding of how form and content generate meaning.
B. The student will compare the various interpretive approaches to the reading of the religious literature.
C. The student will identify the similarities and differences between the Hebrew Bible, the rabbinic writings, the New Testament, and the Koran.
D. The student will identify the historical interrelationships of the religious literature.
E. The student will recognize that the writings of Judaism, Christianity, and Islam have influenced the formation of cultures within these religions.
F. Through the stories of Cain and Abel, Job, Paul and others in these religious writings, the student will identify the universal philosophic issues that are involved in all human experiences.
G. Given the proper criteris for identifying literary styles and terms such as poetry, allusions, narrative, motif, the student will classify Biblical passages according to their proper literary categories.
H. The student will identify the influence that religious literature has had on the forms, styles, contents, and themes found in American, English, and World Literature.
I. The students will identify, compare and contrast ideas, concepts, and themes from the course readings.

III. Content

A. Literature of the Course

1. The basic text: Religious Literature of the West
2. The King James Version of the Bible will also be used for selected portions.
3. For research: One copy for students - one copy for teacher for resource material.
   a. Asimov's Guide to the Bible, I: The Old Testament
   b. Isaac Asimov's Guide to the Bible, II: The New Testament

4. Recordings
   a. The Living Bible - selections from the great books of the Old testament: Genesis, Exodus, Joshua, Judges, Ruth, Samuel, Kings, Daniel, Jeremiah, Psalms, Isaiah.
   b. Job - Herbert Marshall and Cast
   c. Favoirte Passages From the New Testament by Alexander Scourby - Life and Teachings of Christ plus readings from Acts, Romans, Corinthians, Ephesians, Revelations.
5. Films and Filmstrips
   a. Sound Film - MP 3041 Part II Islam and Christianity
   b. Filmstrips - FS 305 Judaism
   c. Filmstrip - FS - Islam
6. Resource material for teacher use only
   a. On Teaching the Bible as Literature - Ackkermand and Hawley.
   b. Patriarchs and Prophets - a pamphlet containing writing ideas for the course.
   c. A copy of both books listed in Item B.

B. Points of Emphasis - The selections to be studied are taken from the entire text. The course will be divided into five basic units.

Unit One:

1. Introduction to the Course - (pp. 3-9)
2. "An Historical Sketch of Judaism, Christianity, and Islam" (Appendix - pp. 319-331) From the Hebrew Nomads of the Patriarchal Period through the Islamic Expansion.
3. "Israel Remembers Who She Is" and "The Emergence of the Kingdom" for research reports (pp. 43-59)

Unit Two:

1. "Israel Remember the Patriarchs and the Old Time Before Them." (pp. 49-84)
   a. Trace recurrent themes and motifs
   b. The Literary Quality of the Joseph Cycle

Unit Three:

1. Poems of Israel (pp. 91-96)
   a. Psalms - structure, types, and authorship
   b. "The Lore of Wisdom Grows in the Literature of Israel" (pp. 125-136) Vocabulary - metaphors

Unit Four:

1. Introduction: The First Two Centuries (pp. 147-156)
2. Outside Books Appear as Wisdom Literature - Apocryphal Writings (pp. 155-163)
3. "The Jewish Community Develops Codes and Commentaries for Living the Torah" - (pp. 169-189)
4. "The Christian Kerygma"- (pp. 197-202)
5. "The Sermon on the Mount" (pp. 216-218) style - structure

Unit Five:

1. A Brief Introduction to Muhammad and His World (pp. 243-249) Similarities and differences between Qur'an account of God and those in first two chapters of Genesis.
   a. "The Qur'an Describes the Birth and Significance of Jesus" (pp. 270-276)
   b. "The Prophet Recites Some of the Rules of Islam's Cultic Life" (pp. 282-286) resemblances between surahs and the biblical Psalms

IV. Learning Experiences

A. The student will get an overview of what the course will cover by viewing filmstrips and a sound film on the three basic religions of the West.
B. The student will read certain essential lessons from the text in a sequential order.
C. The student will participate orally each day through discussion generated by the reflection questions at the end of each section assigned.
D. The student will listen to recordings listed in Bibliography at appropriate times in the study of the Units.
E. The student will listen to research reports presented to class by assigned groups.
F. The students will participate in discussion of recurrent motifs, themes, similes and metaphors in the religious writings.
G. The student will be encouragec to find quotations and references from religious writings which are alluded to in secular literary works.
H. The student will look for literary allusion or references from religious writing in current cartoons, TV shows, magazines, movies, art, song lyrics, newspapers.

V. Evaluative Criteria

A. The student will write a composition which compares and contrasts the themes of the three major religions of the West - Judaism, Christianity, and Islam.
B. The student will select and important personage who embodies some of the universal philosophic issues for the subject of a multiparagraph character study.
C. The student will compile a notebook of quotations and references from religious writings which he has found in secular writings and visual media.

VI. Bibliography

Asimov, Isaac. Asimov's Guide to the Bible I: The Old Testament. New York: Doubleday and Company, 1968.

_____. Asimov's Guide to the Bible II: The New Testament. New York: Doubleday and Company, 1968.

Bible, King James Version

Whitney, John R. and Susan W. Howe. Religious Literature of the West. Augsburg, Minnesota: Augsburg Publishing House, 1968.

#24 BLACK LITERATURE

I. General Goal

The students will read important American Black selections and something about the people who have written them.

II. Specific Objectives

A. The student will identify the important Black writers of America.
B. The student will identify the basic causes of conflict.
C. The student will determine how each author handled conflict through theme, characterization, complication, climax, and solution.
D. The student will determine the specific image projected by a poet and then expand that image to personal interpretation.
E. The student will practice oral interpretation, avoiding sing-song reading and avoiding stopping at the end of a line except where punctuation signals a stop.

III. Content

A. Literature of the Course
   1. Right On, Chambers and Moon, ed.
   2. The Invisible Man - Ellison
   3. Black Like Me - Griffin
   4. Modern Black Stories - Mirer, ed.
   5. Three Negro Classics - Washington, DuBois and Johnson
B. Points of Emphasis
   1. Conflict
   2. Theme
   3. Characterization
   4. Complication
   5. Climax
   6. Solution
   7. Specific Image
   8. Oral interpretation

IV. Learning Experiences

A. The student will state the formula for any plot in a short story, drama, or novel. The formula shall be stated as character leads to problem, leads to complications, leads to climax, leads to solution.
B. The student will identify any problem in a short story, drama, or novel. The problem shall revolve around the main character or characters and may be discernible by identifying whether the struggle is between man and society, man and nature, man and man, or man and himself.
C. The student will identify in oral or written form the complications.
D. The student will identify the instances of foreshadowing.

E. The student will determine the specific image projected by a poet and progress to personal interpretation.
F. The student will determine the basic problems presented by the essay writers. The class will attempt to reach common agreement concerning the problem.

V. Evaluative Criteria

A. An open-book essay test
B. Oral interpretation of a favorite selection or cutting.

VI. Bibliography

Chambers, Bradford and Rebecca Moon. Right On. New York: Mentor, New American Library, 1970.

Educational Dimensions, Afro-Americans Speak for Themselves. (Filmstrip)

_____, The Poetic Voice of Black Experience. (Filmstrip)

Ellison, Ralph. The Invisible Man. New York: Mentor, New American Library.

Griffin, John Howard. Black Like Me. New American Library, Signet, 1961.

Learning Arts, Negro Poetry for Young People. (Record)

Mirer, Martin. Modern Black Stories. Woodbury, N. Y.: Barron's Educational Series, 1971.

Washington, Booker T., William DuBois, and James Weldon Johnson. Three Negro Classics. New York: Avon Books, The Hearst Corporation, 1968.

#4 BRITISH DRAMA

I. General

The course will provide a background of some of England's most famous plays. The emphasis will be on the modification of the message according to the needs of the reader. Social comedy and satire will be stressed.

II. Specific Objectives

A. The student will recognize that the action in a good play rises in growing intensity, poses a problem or conflict, and then resolves into a solution.
B. The student will recognize themes of social criticism.
C. The student will inquire into the types of satire from light comedy to the more profound and complicated satire.

III. Content

A. Literature of the Course
   1. "Arms and the Man" - Shaw
   2. "The Importance of Being Earnest" - Wilde
   3. "The Admirable Crichton" - Barrie
   4. "The Circle" - Maugham
   5. "Man and Superman" - Shaw
B. Points of emphasis
   1. Satiric themes
   2. Irony
   3. Characterization
   4. Satire in relation to comedy
   5. Function of exaggeration in satire
   6. Tone of selections
   7. The satirist as a realist and as an idealist
   8. Paradox
   9. Epigram

IV. Learning Experiences

A. The student will read
B. The student will respond to inductive questioning
C. The student will recognize the characteristics of social comedy by considering in each play
   1. The general social environment
   2. The nature of the dialogue
   3. The tone of the works
   4. The presence of social criticism
D. The student will determine the effectiveness in each play of of the following
   1. Creation
   2. Setting
   3. Plot
   4. Dialogue
   5. Themes

E. The student will apply the rules of the expository pattern by preparing several well-organized papers.
F. The student will dramatize selected portions of the dramas.

V. Evaluative Criteria

A. The student will demonstrate that, when given the opportunity, he will be able to discover for himself certain qualities common to social comedy and satire.
B. The student will write a well-organized essay of comparison or contrast on characterization.
C. The student will write a well-organized essay of comparison on
   1. Circularity of events
   2. Effectiveness of epigrams
   3. Irony and sentimentality
D. The student will prepare an oral report on the use of satire by recent authors, television, radio, records, or cartoons.
E. The student will participate in a panel discussion on social comedy as entertainment and as a vehicle for serious ideas.
F. The student will demonstrate a knowledge of the course in an essay test.

VI. Bibliography

Slack and Steinberg. Insight: English Literature, Satire. New York: Noble and Noble, 1969.

_____. Insight: English Literature, Social Comedy. New York: Noble and Noble, 1969.

_____. Insight: English Literature, Teacher's Manual. New York: Noble and Noble, 1968.

#19 CONTEMPORARY NOVEL

I. General Goal

The student will read novels which are currently influencing or reflecting our way of life. The students' impressions and reactions to these books will be shared through discussions and in the writing of themes.

II. Specific Objectives

A. The student will identify the theme of each novel.
B. The student will determine the conflict in each novel.
C. The class will evaluate the basic motivations of each important character to understand why the character behaves as he does.
D. The student will demonstrate his knowledge of characterization by writing a character study.
E. The student will evaluate the themes of several novels, comparing and contrasting them in a multi-paragraph essay.
F. The student will discuss his personal involvement with the theme of each novel.

III. Content

A. Literature of the Course
   1. Lord of the Flies - Golding
   2. Nobody Waved Goodbye - Haggard
   3. Siddhartha - Hesse
   4. The Chosen - Potok
   5. Clockwork Orange - Burgess
   6. Tell Me That You Love Me, Junie Moon - Kellog
   7. I Never Promised You a Rose Garden - Green
   8. The Touch - Daniel Keyes
   9. Cat's Cradle - Kurt Vonnegut, Jr.

B. Points of emphasis
   1. Theme
   2. Conflict
   3. Characterization
   4. Composition
      a. Character study
      b. Multi-paragraph essay of comparison and contrast
   5. Imagery
   6. Symbolism

IV. Learning Experiences

A. The student shall read the novels.
B. The student shall state the formula for the plot of the novel. The formula shall be stated as character leads to problem, leads to complications, leads to climax, leads to solution.
C. The student shall identify any problem in the novel. The problem shall revolve around the main character or characters and may be discernible by identifying whether the struggle is between man and society, man and nature, man and man, or man and himself.

D. The student shall identify in oral or written form the complications.
E. The student shall determine instances of foreshadowing and irony.
F. The students will attempt to reach common agreement concerning the problem.
G. The student will determine the tone of the novel.
H. The student will demonstrate through oral discussion an understanding of imagery and symbolism.

V. Evaluative Criteria

A. Symposium and panel discussions demonstrating a rational approach to the topic rather than an emotional one.
B. A character study demonstrating an awareness of the nuances of character and a competence in expository writing.
C. A multiparagraph essay of comparison and/or contrast demonstrating an awareness of the writers' skills in developing their themes.

VI. Bibliography

Burgess, Anthony. A Clockwork Orange. New York: Ballantine Books, 1962.

Creative Visuals, Contemporary American Fiction.

_____, Symbolism in Literature.

Golding, William. Lord of the Flies. Logan, Iowa: Perfection Form Company.

Green, Hannah. I Never Promised You a Rose Garden. Logan, Iowa: Perfection Form Company.

Haggard, Elizabeth. Nobody Waved Goodbye. New York: National General, Bantam Pathfinder Editions, 1971.

Hesse, Herman. Siddhartha. New York: National General Co., Bantam Books, 1971.

Kellogg, Marjorie. Tell Me That You Love Me, Junie Moon. Logan, Iowa: Perfection Form Company, 1962.

Keyes, Daniel. The Touch. New York: A National General Company, Bantam Books, 1970.

Potok, Chaim. The Chosen. Logan, Iowa: Perfection Form Company.

Vonnegut, Curt. Cat's Cradle. Logan, Iowa: Perfection Form Company.

#18 CONTEMPORARY POETRY

I. General Goal

A. The student will discover in contemporary poetry the emotional aspects of the poetry and what and how the poets comment on life and living.
B. The emphasis will be on the student's experiencing the poetry through reading, listening and writing.

II. Specific Objectives

A. The student will experience a wide range of contemporary poetry and he will identify contemporary poets.
B. The student experience the poetry through silent and/or oral reading and through listening.
C. The student will be encouraged to write and to read his own poetry.
D. The student will compare the contemporary form of the poetry with the traditional form.
E. The student will describe the mood, one and emotional aspects of the poetry.
F. The student will describe what the poem says about life and living.
G. The student will identify distinctive characteristics used by some contemporary poets.

III. Content

A. Literature of the Course
   1. Basic text: Some Haystacks Don't Even Have Any Needles - Dunning, Lueder, Smith.
   2. Resource materials
      a. A Coney Island of the Mind - Ferlinghetti
      b. Poetry of Relevance #1
      c. Poetry of Relevance #2
      d. Listen to the Warm - McKuen
B. Points of Emphasis
   1. Theme
   2. Relevance
   3. Form
      a. Symbolism
      b. Personification
      c. Image
      d. Compression
      e. Irony
   4. Identification of Poets
   5. Comparison of poems
   6. Point of view
C. How to read a poem
D. How to listen

IV. Learning Experiences

A. The student will experience the poem in one or all of the following ways:
   1. Reading silently
   2. Reading aloud
   3. Listening to the poetry

B. The student will discuss what the poem has to say about life and living.

C. The student will discuss the form, point of view and emotional aspects of the poem.

D. The student will plan and participate in presentations of poetry of his choice.
   1. Readers' Theatre
   2. Illustration
   3. Music
   4. Dramatization

V. Evaluative Criteria

A. The student will plan and present a program of poetry.

B. The student will compile an individual study, such as a collection of poems, original poetry, illustrations.

VI. Bibliography

Dunning, S., E. Lueders, H. Smith. Some Haystacks Don't Even Have Any Needles. Glenview, Illinois: Scott, Foresman and Company, 1969.

Ferlinghetti, L., A Coney Island of the Mind. New York: New Directions Publishing Corporation, 1958.

Hogan, H. Poetry of Relevance #1 and #2. Toronto, Canada: Methuen Publications, 1970.

#25 CURRENT NEWSPAPER AND MAGAZINE READING

I. General Goal

This course is designed to help the student learn how to read the daily newspaper and weekly news magazines and how to become better informed on current issues.

II. Specific Objectives

A. The student will recognize the format and techniques of newspaper and magazine writing.
B. The student will locate specific information.
C. The student will translate graphic material.
D. The student will identify the common vocabulary of journalism.
E. The student will determine the current issues of the day, both political and social.
F. The student will identify some of the authorities figures in the newspaper world.
G. The student will recognize objectivity and subjectivity in news reporting.

III. Content

A. Literature of the Course
   1. The Pittsburgh Press
   2. The Valley Independent
   3. Time (student edition)
   4. Mad
   5. How to Read Your Newspaper
B. Points of Emphasis
   1. Format
   2. Headlines
   3. News stories
   4. Authorities behind the news
   5. Feature stories
   6. Sports
   7. Want ads (newspaper)
   8. Editorials and essays
   9. Columnists
   10. Advertisements
   11. Politics and government
   12. Entertainment ideas
   13. Financial page
   14. Evaluation of newspapers and magazines

IV. Learning Experiences

A. The student will prepare a newspaper analysis sheet.
B. The student will prepare a magazine analysis sheet.
C. The student will recognize how headlines are constructed through analyzing punctuation, key words, label heads, "kicker" heads, and "lead outs."

D. The student will analyze news stories from the viewpoint of WWWWW and H. (Who, What, When, Where, Why and How)
E. The student will identify "who said what."
F. The student will recognize differences in feature stories.
G. The student will demonstrate ability in scanning and skimming the sports page or section.
H. The student will demonstrate ability to understand implies meanings in want-ads.
I. The student will evaluate editorials and essays to sharpen his reasoning abilities.
J. The students will determine the role of columnists in supplying information and advice on everyday problems and interests.
K. The student will evaluate advertisements in newspapers and magazines.
   1. Connotation
   2. Denotation
L. The students will demonstrate a knowledge of government, politics, and social concerns through group discussions, debate, and reports.
M. The student will broaden his cultural background through analyzing the news and ads for entertainment.
N. The student will participate in a lecture-forum on interpreting financial pages of the newspaper or magazine.
O. The student will visit a newspaper plant.

V. Evaluative Criteria

A. Student will build a personal file of newspaper and magazine clippings for personal reference.
B. The student will write an advertisement for a product of his choice.
C. The student will participate in an oral evaluation of the course after his field trip to the newspaper plant.

VI. Bibliography

Smith, Ruth B. and Barbara Michalak. How To Read Your Newspaper. New York: Harcourt, Brace and Jovanovich, Inc., 1970.

Time, student edition. Time, Life Publications. Rockefeller Center, New York, N. Y. 10020.

#8 HUMAN WEAKNESS, SEARCH FOR WISDOM, REALITY AND ILLUSION

I. General Purpose

The student will discover that the basic human weaknesses are universal. He will find through various authors' inquiries, the meaningful ways in which life can be lived, and the ways in which wisdom can be achieved. He will examine the relationship between reality and illusion.

II. Specific Objectives

A. The student will determine the views of a variety of writers toward human weakness, search for wisdom, and reality and illusion.
B. The student will demonstrate an awareness that basic human weaknesses are universal.
C. The student will inquire into the significance of life and the meaningful ways in which it can be lived.
D. The student will recognize the consistency of moral and ethical viewpoints through various religions and nationalities.
E. The student will recognize the relationships between illusion and reality.
F. The student will determine whether some of his own ideas are illusion or reality.

III. Content

A. Literature of the Course
   1. The Search for Wisdom Insight Series
   2. Human Weakness/ Reality and Illusion, Insight Series
B. Points of Emphasis
   1. Tone
   2. Moral tale or fable
   3. Allegory
   4. Realism
   5. Satire
   6. Rationalization
   7. Real and symbolic levels of meaning
   8. Composition
      a. Expository pattern
      b. Character study
      c. Paper of Comparison or Contrast

IV. Learning Experiences

A. The student will read the selections
B. The student will respond to inductive questioning
C. The student will dramatize selected works
D. The student will write essays in the expository pattern

#8 Human Weakness, Search for Wisdom, Reality and Illusion (continued)

V. Evaluative Criteria

A. The student will demonstrate that, when given the opportunity, he will be able to discover for himself certain qualities common to all literature.
B. The student will write a well-organized essay demonstrating real and symbolic levels of meaning.
C. The student will write in fable or allegory from one of the selections read in the course.
D. The student will write a well-organized paper comparing or contrasting the tone of two selections.
E. The student will write a well-organized essay on satire as used in the selections studied in the unit.
F. The student will write an in-depth character study of one of of the characters taken from the selections read.

VI. Bibliography

Cottrell and Steinberg, ed. Insight: The Experience of Literature, Human Weakness/ Reality and Illusion. New York, Noble and Noble Publishers, 1969.

_____. Insight: The Experience of Literature, The Search for Wisdom. New York, Noble and Noble Publishers, 1969.

_____. Insight: The Experience of Literature, Teacher's Guide.

#30 READING UNLIMITED

I. General Goal

Being free to choose his own books, having the opportunity to consult with the teacher and librarian, and having a specific time to spend reading each day, the student will expand the scope of his world of ideas through varied and continuing readings.

II. Specific Goals

A. The student will, through the use of book lists, annotated bibliographies, book reviews and conferences with the teacher, become more adept at selecting those books he is most likely to enjoy and from which he will profit.

B. The student will be able to cite and discuss the basic elements of plot, theme and character in the books of fiction he reads; he will enumerate and discuss the new insights and information he acquires from reading non-fiction works.

III. Content

A. Learning to select books
   1. Card catalog
   2. Annotated bibliographies
   3. Book reviews

B. Reading for pleasure
   1. Learning to skim
   2. Understanding differences between reading a text book and reading for enjoyment only

C. In-class reading

D. Sharing a book
   1. Small group discussions
   2. Student-teacher discussions

E. Evaluating a book
   1. Keeping a journal of readings
   2. Enumerating evaluative criteria

F. Materials
   1. Free use of library
   2. Book lists and book reviews
   3. Annotated bibliographies

IV. Learning Experiences

A. The student will contract for his grade in the course; terms of the contract will include:
   1. Number of books read
   2. Degree of difficulty of reading material
   3. Types and number of reports submitted

B. The student will spend some time becoming reacquainted with the facilities and organization of the school library.

C. The student will examine book lists, annotated bibliographies and other reference books that will help him select books he will enjoy reading.

D. The student will spend his class time reading the books of his choice.
E. The student will keep a notebook in which he will record short informal notes and comments on his readings.
F. Upon completion of a book, the student may choose one of several methods of evaluation. He may choose to:
   1. Discuss the book with the teacher
   2. Compose a short written evaluation
   3. Participate in a small group discussion (if others in the class have read the same book)
   4. Give an extemporaneous oral report
   5. Take an objective test (if such a test is available for his book)

V. Evaluative Criteria

A. The student will demonstrate his ability to use library sources, book lists and annotated bibliographies by selecting books he enjoys reading.
B. Having learned to select books with discrimination, the student will devote his class time to reading his selections.
C. The student will complete the number of books and reports necessary for him to fulfill the terms of his personal contract.
D. The student will keep a notebook in which he will make short, informal comments on his readings.
E. The student will, upon the completion of each book, demonstrate his awareness of its plot, character development and theme through an evaluatative medium of his choice.

VI. Bibliography

A. Since this is a free reading course, there is no specific bibliography; the resourses of the library will be available for student selection of books.
B. Book lists, bibliographies and book reviews will be made available to the students.

#32 SCIENCE FICTION AND SUPERNATURAL

I. General Goal

In this course the student explores the world of the unknown by reading a novel and short story collections. Through discussion he will examine the possibility of the science fiction of today becoming the reality of tomorrow.

II. Specific Objectives

A. The student will speculate and use his imagination.
B. The student will incorporate past experiences into reading to help him visualize the author's ideas.
C. The student will recognize tone.
D. The student will recognize point of view.
E. The student will recognize theme.
F. The student will identify and follow a sequence of events.
G. A student will identify character traits.
H. A student will relate what is known about an author's works and his background.

III. Content

A. Literature of the Course
   1. Timeless Stories for Today and Tomorrow - Bradbury, ed.
   2. S Is for Space - Ray Bradbury
   3. Black Magic - Ward, ed.
   4. A Stranger in a Strange Land - Heinlein
   5. Record - "The Time Machine and The War of the World"
   6. Record - "The Medium" - Menotti

B. Points of Emphasis
   1. Speculation
   2. Imagination
   3. Tone
   4. Point of view
   5. Theme
   6. Plot
   7. Characterization
   8. Great authors of science fiction and the supernatural

IV. Learning Experiences

A. The student will read the selections.
B. The student will respond to inductive questioning.
C. The student will speculate:
   1. Is there life awaiting us beyond the one we are now experiencing?
   2. Is there life on other planets?
   3. Are our lives controlled by outside forces?
   4. To what extent is the power of our wills really free?
   5. Can the star, our palms, a deck of cards, or our dreams, give us clues to our own identity?
   6. The students will give oral reports on such topics as seances, devils, witches, dreams, numerology, astrology, palm reading, phrenology, and black magic.

D. The student will participate in discussion of the type of author who deals with these subjects.

V. Evaluation Criteria

A. The student will demonstrate an increased awareness of reasoned speculation beyond the realistic approach.
B. The student will display new powers of imagination as a result of his reading and discussion.
C. The student will show increased discernment in tone, point of view, theme, and characterization.
D. The student will identify the well-known authors of science fiction and the supernatural.

VI. Bibliography

Bradbury, Ray. S Is for Space. New York: Bantam Books, Inc.

Bradbury, Ray, ed. Timeless Stories for Today and Tomorrow. New York: Bantam Books, Inc.

Heinlein, Robert. A Stranger in a Strange Land. Logan, Iowa: Perfection Form Co.

Ward, Don,ed. Black Magic. New York: Dell Publishing Co.

#5 SHAKESPEARE I

I. General Goal

The student will be able to recognize how the Elizabethan period, a period of religious and political turmoil, geographic and scientific discovery, and nationalistic and humanistic behavior influenced Shakespeare's way of life and his writing.

II. Specific Objectives

A. The student will recognize the following:
   1. How Shakespeare's writing was influenced by religious and political turmoil, geographic and scientific discovery, and nationalistic and humanistic behavior.
   2. How our present problems of religious and political turmoil, scientific discovery and social changes are similar and are influencing our current writers in the same manner as in Shakespeare's time.
   3. Why the theater was so popular in Shakespeare's time.
   4. How Shakespeare became involved in the Globe Theater and why his plays continue to be popular in current times.
   5. The difference between comedy and tragedy through the samplings of these plays.

B. The student will identify the unique literary style of Shakespeare as found in Macbeth and The Merchant of Venice.

III. Content

A. Discussion
   1. How Shakespeare's writing was influenced by the religious and political turmoil, geographic and scientific discovery, and nationalistic and humanistic pride.
   2. Compare our present problems of unrest with those of Shakespeares age and discern the similarity of the problems and how they influence our contemporary writers.
   3. Why the theater was so popular in Shakespeares time.
   4. The comedy and tragedy as Shakespeare wrote them.
   5. Why Shakespeare's plays continue to be popular in current times.
   6. Read The Merchant of Venice and Macbeth for comprehension and pleasure.

B. Resource material
   1. Basic Text: Adventures In English Literature, "The Theater In Shakespeare's Time", page 127. Macbeth, page 129-198.
   2. Basic Text: The Merchant of Venice.
   3. Shakespeare's Book of Quotations.
   4. Film: "William Shakespeare,Soul of An Age"
   5. Film: "William Shakespeare"
   6. Film: "Macbeth, Lesson 1" (The Power of Politics)
   7. Film: "Macbeth, Lesson 2" (The Theme of Macbeth)
   8. Film: "Macbeth, Lesson 3" (The Secret of Man)
   9. Filmstrip: "Prologue to the Globe Theater"
   10. Filmstrip: "The Playhouse Comes to London"

11. Filmstrip: "The Globe Theater, Its Design and Construction
12. Filmstrip: "Macbeth Plot Analysis and Interpretation
13. Records: "Macbeth, and The Merchant of Venice"
14. Transparencies: "Shakespeare's life and Time"

IV. Learning Experiences

A. The student will participate in discussions concerning the the influence of religious and political turmoil, geographic and scientific discovery, and nationalistic and humanistic behavior on the writing of Shakespeare and current writers.
B. The student will discuss the Globe Theater and why Shakespeare's works continue to be popular.
C. The student will discuss Shakespeare's techniques of writing tragedy and comedy.
D. The student will read the tragedy Macbeth and the comedy The Merchant of Venice.
E. The student will view and discuss a series of films and filmstrip concerning the material presented in this course.

V. Evaluative Criteria

A. The student will research and write a paper concerning Shakespeares times and works or a critical paper on one of the plays.
B. The student will discuss the symbolism in the plays.
   1. Darkness image
   2. Clothing image
   3. Growth image
   4. Sleep
C. The student will keep a list of memorable quotations.
D. The student will paraphrase lines demonstrating his ability to interpret the dialogue.
E. The student will discuss the elements of Shakespeare as
   1. Chance Happening
   2. Tragic hero
   3. Supernatural
   4. Conflict
   5. Humor
   6. Revenge
F. The student will determine the themes of the plays.
G. The student will become informed about the Elizabethan theater and period.
H. The student identify terms related to drama.
   1. Protagonist
   2. Antagonist
   3. Catastrophe
   4. Unities

VI. Bibliography

Priestly, J. B. and Josephine Spear. Adventures in English Literature. (Laureate ed.). New York: Harcourt, Brace and World, Inc., 1963.

#5 Shakespeare I (continued)

Shakespeare, William, Taylor and Smith, ed. The Merchant of Venice. Chicago: Ginn and Company.

Shakespeare, William, Thurber, ed. The Merchant of Venice. New York: Allyn and Bacon.

Stevenson, Burton. William Shakespeare Book of Quotations.

Film: "William Shakespeare, Soul of an Age"

Film: "William Shakespeare"

Film: "Macbeth, Lessons I, II, III"

Filmstrip: "Prologue to the Globe Theater"

Filmstrip: "The Playhouse Comes to London"

Filmstrip: "The Globe Theater, Its Design and Construction"

Filmstrip: "A Day at the Globe Theater"

Filmstrip: "Macbeth, Plot Analysis and Interpretation"

Records: "The Merchant of Venice"

Transparencies: "Shakespeare's Life, Time and Theater"

#6 SHAKESPEARE II

I. General Goal

The student will identify and discuss the relevency of the Shakespearean play to twentieth century readers. He will relate the Shakespearean plays and sonnets of the Elizabethan Era to the events and currents of British history.

II. Specific Objectives

A. Given a Shakespeare play to study, the student will be able to interpret and understand the play in relation to the Elizabethan Era as well as to current times.
B. Given historical background and plays to study, the student will be able to outline and generalize the social, economic and political conditions of Shakespeare's era.
C. Given a play to study, the student will be able to construct an essay or explication of a scene showing the relation of that scene to the play as a whole.
D. Given a Shakespearean soliloquoy or speech, the student will be able to construct a meaningful paraphrase in his own words.
E. After study and analysis of a play, the student will be able to construct an essay tracing the development of a symbol from the beginning to the end of the play.
F. After analysis and study of sonnets and plays, the student will be able to identify the unique literary techniques of William Shakespeare.

III. Content

A. Study of Elizabethan Period and Theatre
   1. Trade guilds and the plays
   2. First theatres in London
   3. The stage and scenery
   4. The audience
B. Study of the life of William Shakespeare
   1. Early life
   2. Works as actor and playwright
   3. Fame and fortune
C. The plays of Shakespeare
   1. Literature of course
      a. <u>Hamlet</u>
      b. <u>The Taming of the Shrew</u>
      c. <u>Othello</u>
   2. Approach to the plays
      a. Origin and publication
      b. The play as a section of life
      c. The meter
      d. Characters
D. Shakespeare's sonnets
   1. Sonnets to be read and studied: 18, 73, 29, 55, 116 and othere.

2. Study of the sonnet
   a. Sonnet form
   b. Application of sonnet to life
   c. Metaphor
   d. Iambic Pentameter

IV. Learning Experience

A. The student will relate these elements of Shakespeare to the plays he reads:
   1. Chance happening
   2. Tragic hero
   3. Supernatural
   4. Conflict
   5. Humor
   6. Revenge

B. The student will study and sue correctly the terms related to drama
   1. Protagonist
   2. Antagonist
   3. Catastrophe
   4. Unities

C. The student will paraphrase lines from the plays showing his ability to understand and explain.

D. The student will do library research on a selected phase of Shakespeare creitcism.

E. The student will keep a list of memorable quotations showing: speaker, spoken to, meaning.

F. The student will demonstrate the staging of the play by using a model of the Globe Theatre.

G. The student will study and apply to the discussion of the sonnet the following techniques:
   1. Iambic Pentameter
   2. Sonnet form
   3. Metaphor
   4. Application of sonnets to life

H. The student will participate in a field trip to see a Shakespearean production if possible.

V. Evaluative Criteria

A. The student will interpret the plays of Shakespeare in relation to the Elizabethan Era as well as to current times.

B. The student will construct an essay or explication of a scene from one of the plays showing the relation of that scene to the play as a whole.

C. Given a Shakespearean soliloguoy or speech, the student will construct a meaningful paraphrase in his own words.

D. The student will compose an essay tracing the development of a symbol from the beginning to the end of the play.

E. The student will explicate a Shakespearean sonnet discussing its form, imagery, meter and application to life.

F. After analysis and study of the sonnets and plays, the student will identify and enumerate the unique literary techniques of William Shakespeare.

#6 Shakespeare II (continued)

VI. Bibliography

Bowman, Mary Rives. Adventures in English Literature. New York: Harcourt, B ace and World, Inc.

Chamberlain, Essie, ed. Taming of the Shrew. Boston, Mass: Allyn and Bacon.

Kittridge, George Lyman, ed. Othello. Boston, Mass: Ginn and Co.

Thurber, Samuel, Jr. and A. B. de Mille, eds. Hamlet. Boston, Mass: Allyn and Bacon.

#9 SOCIAL CONCERNS, LOVE, AND HEROISM

I. General Goal

The student will recognize the universal concerns of man as they appear in world literature.

II. Specific Goals

A. Through his readings, the student will experience the weakness and variety of mankind's social arrangements.
B. The student will recognize that the social conditions depicted in his readings vary in detail but not in the essential nature of life which they reveal.
C. Beginning with a relatively simple exploration of love, the student will, through a variety of selected readings, experience a more profound understanding of this complex of emotions.
D. Through his readings, the student will gain sufficient insight to be able to explain the changing concept of the hero from Biblical to modern times.

III. Content

A. Study of the interrelationship of:
    1. Character
    2. Plot
    3. Setting
    4. Theme
B. Social Concerns
    1. An Enemy of the People
        a. The lengths to which people will go to conform
        b. The overall irony of the title
        c. The relevance of the play to life today
    2. Short stories and poems of social significance.
    3. All Quiet on the Western Front
        a. The horror of war achieved by the quiet piling up of incidents
        b. The relationship of ideals to experience
        c. The ultimate ironies
C. Love
    1. Short stories and poems depicting the theme of love
    2. Understanding the emotion of love in Biblical reading
    3. Carmen
    4. Cyrano de Bergerac
        a. Cyrano's ideals as a theme for the play
        b. The kinds of love shown in the play
        c. The basis of Cyrano's appeal as a character
D. Heroism
    1. The Illiad
        a. The universal qualities of the Illiad
        b. Achilles and Hector as heroes
    2. The Story of Moses: Exodus, Chapters 1-31

#9 Social Concerns, Love and Heroism (continued)

3. Medieval Myths
   a. The Song of Roland
   b. The Cid
4. Short stories and poems which exemplify the theme of heroism
5. Selections from Master and Man

IV. Learning Experience

A. The student will read all the literature of the course.
B. The student will, in class discussions, respond inductively to the questions posed on the literature.
C. The student will interpret orally and in composition several poems in his readings.
D. The student will read and dramatize scenes from several poems in his readings.
E. The student will write essays in the expository style.

V. Evaluative Criteria

A. The student will discuss the weakness and variety of mankind's social arrangements that he has discovered in his readings.
B. The student will compose an essay using an extended definition of love to show his understanding of this complex of emotion.
C. The student will compose an essay contrasting the heroes of several different selections to explain the changing concept of the hero throughout his readings.
D. The student will write a composition comparing a public figure of this century with one of the heroes in his readings.
E. The student will display his understanding of his readings in essay tests on each unit.

VI. Bibliography

Cottrell, Beekman W., Erwin R. Steinberg. Insight: The Experience of Literature (core book). New York: Noble and Noble, Inc. 1968.

#26 THE LITERATURE OF SOCIAL PROTEST

I. General Goals

A. Through a wide reading of protest writings, the student will be able to discuss what protest is, how a work of literature reflects the social feelings of the time, and how that work of literature affected opinion, legislation or social activity of the time in which it was written.

B. The student will demonstrate his understanding of the importance of literary protest through panel discussions, class discussions and writing assignments.

II. Specific Objectives

A. After studying certain works of social protest, the student will be able to identify the solution man has formulated in accordance with the time period.

B. After studying early American protest literature, the student will be able to identify those areas of protest for which solutions have not yet been found.

C. Following an in-depth study of particular social groups, the student will be able to recognize the alternatives which exist for each of their groups in relation to the particular problem being studied.

D. After studying the problem of one particular group, the student will be able to explain how similar problems exist for other dissimilar groups.

E. After studying a current problem incurring social protest, the student will be able to cite when and where the problems existed previously, how it had been resolved then, and be able to formulate a new solution based on the previous one.

F. After studying a particular problem and person(s) involved, the student will be able to state the position of the person(s) studied, and organize and construct an essay stating his (the student's) position on the same problem.

G. Following the study of a novel of protest, the student will be able to state and give examples of the social, psychological and economic elements that are protested in the work.

III. Content

A. Historical background of American social protest
   1. Paine's Common Sense
   2. Thoreau's Civil Disobedience
   3. The Night Thoreau Spent in Jail, Lawrence and Lee
   4. The Declaration of Independence
   5. Scene from 1776, Stone and Edwards
   6. Uncle Tom's Cabin, Stowe
   7. Gandhi, Fischer
   8. The Letters of Sacco and Venzetti

B. Group in-depth study of the social protest in America today
   1. Crisis, Collier
   2. Winning Hearts and Minds, Rothmann, Poquet and Barrer
   3. Soledad Brothers--The Prison Letters of George Jackson

4. Death at an Early Age, Jonathan Kozal
5. Don't Shoot, We Are Your Children
6. The Way It Spozed to Be
7. Indians of the Americas, Collier
8. Mix: New World Issues
9. Soul On Ice, Cleaver

C. The novel of social protest
1. Slaughterhouse - Five, Vonnegut
2. Catch 22, Heller
3. Brave New World, Huxley
4. The Grapes of Wrath, Steinbeck
5. In Dubious Battle, Steinbeck
6. Black Like Me, Griffin
7. Fail-Safe

D. Basic text: New World Issues: Currents

E. Filmstrips: The Literature of Protest
Protest Writing: An American Tradition

IV. Learning Experiences

A. The student will study selected works from the history of literary protests of America and will display through class discussions his ability to:
1. Identify the solutions man has formulated in the past.
2. Identify those areas of protest for which solutions have not been found.

B. The student will act out and discuss scenes from 1776 and Indians.

C. The student will participate in the preparation and presentation of a debate over a protest point in an item of literature studied.

D. The student will select an area of social protest to investigate in depth.
1. He will work in a group to prepare a presentation to the class.
2. He will help prepare and select materials to be presented to the class.
3. He will help select class reading assingments to develop his area of protest.

E. The student will select and read at least one novel of social protest.

F. After reading the novel, the student will write a critical review, giving examples of the social, psychological and economic elements that are presented in the book.

G. The student will participate in a role playing situation in which various ethnic or cultural groups are involved in a situation that could justify a protest.

V. Evaluative Criteria

A. The student will demonstrate, through class discussion and composition, his ability to:
1. Identify the solutions man has formulated to the social problems of the past.
2. Identify those areas of protest for which solutions have not yet been found.

B. Following an in-depth study of particular social groups, the student will describe through discussion and the written essay, the alternatives which exist for each of their groups in relation to the particular problem being studied.

C. After studying a current problem incurring social protest, the student will, through discussion and writing assignments, cite when and where the problem existed previously, how it has been resolved then, and be able to formulate a new solution based on the previous one.

D. Following the study of a novel of protest, the student will write a critical review of the book in which he will give examples of the social psychological and economic elements that are protested in the work.

VI. Bibliography

A. Student text: New World Issues: Currents. Delores Minor, Consultant. New York: Harcourt, Brace, and Jovanovich, Inc.

B. Novels (See III. Content)

C. Background Materials (See III Content)

#31 MYSTERY AND DEATH STORIES

I. General Goal

The student will be able to read old and new stories that deal with mystery and death. He will share his reading primarily through discussion and individual talks.

II. Specific Objective

A. The student will experience reading a wide range of stories of mystery and death.
B. The student will recognize this literature as a means of sublimating his aggressions.
C. The student will identify with the characters of mystery either by experiencing a realm of human predicaments or by living "dangerously" in a vicarious manner.
D. The student will develop his power of reasoning.
E. The student will identify the different types of mystery and death literature such as Classic Detective Police Procedural, Situation Mystery, Gothic Mystery, Espionage, and Social Comment.
F. The student will demonstrate the ability to discuss openly situations of crisis, terror, danger, and death that exist in life and living.
G. The student will recognize the inevitability of death.
H. The student will identify plot, climax, tone, irony, characterization as it affects the plot and style.

III. Content

A. Literature of the Course
1. And Then There Were None - Novel, Agatha Christie
2. The Monster Mix - Robert Authurs, ed.
3. The Crime Solvers - Benedict Stewart, ed.
4. Death Bay - Alfred Hitchcock, ed.

B. Points of Emphasis
1. Characterization
2. Plot
3. Climax
4. Unique situation
5. Authors
6. Style
7. Reasoning
8. Tone
9. Foreshadowing
10. Irony

IV. Learning Experiences

A. The student will read the course selections
B. The student will plan and initiate his own mystery situation which he will present in class
C. The student will dramatize a section of a mystery of his choice.

D. The student will discuss the various types of stories of mystery and death.
E. The student will listen to recordings of mystery stories and poetry on death.
F. The student will identify plot, tone, foreshadowing, irony, climax and style.
G. The student will evaluate the stories read and discern their relationship to current social problematic trends such as drugs, the Mafia, highjacking and anarchy.

V. Evaluative Criteria

A. The student will present his ideas concerning course selection to the class for evaluation and comment.
B. The student will plan and initiate his own mystery situation which he will present to the class for evaluation and comment.
C. The student will plan a talk concerning his favorite mystery author.
D. The student will identify the elements of foreshadowing, irony, climax, plot and tone in a selection that has not previously been dealt with in class.

VI. Bibliography

Christie, Agatha. And Then There Were None. Logan, Iowa: Perfection Book Company.

Arthur, Robert, ed. The Monster Mix. New York: Dell Publishing Company.

Benedict, Stewart, ed. The Crime Solver. New York: Dell Publishing Company.

Hitchcock, Alfred, ed. Death Bay. New York: Dell Publishing Company.

#27 MYTHOLOGY

I. General Goal

A. The student will search through the myths of antiquity, religion, and modern literature to become aware that myths are the vehicle of communication between fact and fiction, between the past and the present.
B. The student will structure his search for an ideal through his investigation of the myths of many and varied cultures.

II. Specific Objectives

A. The student will develop a sense of the mystery of both the universe and man's existence in it.
B. The student will, through the symbolism of the myth, experience a comprehensive, understandable image of the world around him, roughly in accord with the best scientific knowledge of the time.
C. The student will identify the differences and similarities in the criteria set by the various civilizations for their heroes.
D. The student will determine that the logic, the heroism and the deeds of myth survive into modern times.
E. The student will recognize that, as each of us has his personal, private and rudimentary dream, so mythology is a record of the collection of the public dream.

III. Content

A. Identification of Greek and Roman gods
   1. The Titans and the twlrve great olympians
   2. The lesser gods of Olympus
B. How the world and mankind were created
   1. Creation according to Greek mythology
   2. Bible story of creation: Genesis
   3. Indian myths of creation
   4. Weldon Johnson's "The Creation"
   5. Individual student research on myths of creation from other lands.
C. Myths involving the concept of love
   1. Eight Greek tales of love
   2. Tales of love from other lands
D. Heroes
   1. The concept of heroism
   2. Greek and Roman heroes
   3. Heroes from American fables
   4. Heroes from the mythology and fables of other lands
E. Mythology of the Norseman
F. Readings from Oedipus Rex
G. Materials
   1. Mythology, Edith Hamilton
   2. American Heroes of Legend and Lore, Shay

3. Flimstrip
   a. Mythology is Alive and Well - Guidance Associates
   b. Filmstrips on specific myths
4. Motion picture: Mythology of Greece
5. Record: Echoes of Greece - Hamilton

IV. Learning experiences

A. The student will read selected Greek and Roman myths from his text.
B. The student will read selections from American Heroes of Legend and Lore.
C. The student will participate in class discussions on:
   1. The creation of man
   2. The concept of love in mythology
   3. Heroes
   4. The Norse myths
D. The student will experience the tales of mythology through various visual and audio media
   1. Filmstrips
   2. Films
   3. Records
E. The student will research in the library to find and present myths from other lands relating to the concepts of:
   1. The creation of the world
   2. The hero
F. The student working in a group, will write and present a myth of his choice in the dramatic form.
G. The student will read and dramatize selections from Oedipus Rex.

V. Evaluative Criteria

A. The student will display, through discussion, his realization that the myth is a comprehensive, understandable image of the world around him.
B. The student will give oral reports on the results of his research.
C. Through panel discussions, the student will identify the differences and similarities of the mythical heroes of the various cultures.
D. Through class discussion, the student will evaluate the universality of the concept of love as it is displayed in the mythology of many lands.

VI. Bibliography

Christ, Henry. Myths and Folklore. New York: Oxford Book Company, 1968.

Hamilton, Edith. Mythology. New York: New American Library, 1942.

Shay. American Heroes of Legend and Lore. Educational Reading Service.

#33 YOUTH IN LITERATURE

I. General Goal

A. The student, through a variety of readings, will be able to identify many of the universal problems faced by young people on the verge of adulthood.
B. Through his readings and discussions, the student will be able to recognize and verbalize similarities between his own doubts and frustrations and the problems faced by the young people in the literature of the course.

II. Specific Objectives

A. Through his readings and class discussion, the student will be able to identify many universal problems of youth and will enumerate the many divergent ways the characters in his readings meet their problems.
B. The student will be able to cite the choices of action faced by the characters in the selections and will be able to evaluate those choices in light of his own experience.
C. The student will be able to enumerate those personal characteristics and circumstances which led the characters in the readings to their choice of action.
D. The student will demonstrate his understanding of the differences between the characters public and private images by citing specific differences.
E. The student will demonstrate his understanding of the importance of "point of view" and conflict in literature.

III. Content

A. Literature of the course
   1. A Separate Peace - John Knowles
   2. The Catcher in the Rye - J. D. Salinger
   3. My Darling, My Hamburger - Paul Zindel
   4. Huckleberry Finn - Mark Twain
   5. Member of the Wedding - Carson McCullers
   6. The Modern American Short Stories - David Sohn, ed.
B. Points of emphasis
   1. Literary techniques
      a. Point of view
      b. Conflict
   2. Understanding of character
      a. Universal problems of youth
      b. Personal choices of action
      c. Circumstances affecting choices
      d. Differences between public and private images
      e. Comparison of characters
   3. Relationship of reading experiences to students' lives

III. Learning Experiences

A. The student will read several selected novels and a variety of short stories whose central characters are young people on the verge of adulthood.

B. The student will identify the point of view of each novel and will enumerate the effects the particular point of view has on the development of the central character.
C. The student will identify the several kinds of conflict found in each selection and will trace the circumstances and influences leading to their resolutions.
D. The student will act out and discuss several scenes from Member of the Wedding.
E. The student will, in class discussions, identify the universality of the problems faced by the young people in the readings.
F. The student will write short character sketches demonstrating his recognition of:
   1. The personal characteristics and circumstances which influenced the choices of action made by the characters.
   2. The difference between the character's private and public images.
G. Through participation in panel discussions, the student will enumerate the similarities and differences between the characters in several selected readings.
H. The student will identify, through class discussions, the relationship between the behavior of the characters in the readings and his own personal experience.

V. Evaluative Criteria

A. In class discussions the student will identify the universal problems of youth.
B. The student will cite choices of action faced by the characters in the reading selections.
C. He will evaluate those choices in light of his own personal experience.
D. The student will compose several character sketches demonstrating his understanding of the difference between a character's private and public images.
E. The student will participate in a panel discussion in which he will compare and contrast the central characters from several readings.
F. The student, through class discussions, will demonstrate his understanding of the literary techniques of point of view and conflict as they apply to specific books and stories.
G. Through class discussion, the student will enumerate the points of similarity between the characters and conflicts in the literature and in his own life.

VI. Bibliography

See III. Content

SPEAKING

#43 BASIC ORAL COMMUNICATION

I.. General Goal

A. The student will plan and orally communicate information for an audience through a talk and a panel discussion and to read prose and poetry with appropriate vocal and facial expression.
B. The student will describe the process of oral communication.

II. Specific Objectives

A. The student will identify the oral communication process as the speaker, the message, the listener, the feedback.
B. The student will organize information by using the motivated sequence.
C. The student will organize and participate in informative panel discussions of a novel and/or short story, a poem, a play.
D. The student will communicate prose and poetry through use of oral interpretation techniques.
E. The student will speak in extemporaneous style.
F. The student will identify audience feedback and to adapt his message accordingly.

III. Content

A. Oral communication process
    1. Speaker - Message - Listener - Feedback.
B. Informative Speaking
    1. Central idea
    2. Specific purpose and audience response
    3. Organization
        a. Introduction
        b. Main ideas
        c. Conclusion
C. Discussion of Novel and/or Short Story, Poetry, Drama
    1. Purpose and organization
    2. How to prepare
    3. How to present
        a. The chairman
        b. The participants
        c. The audience
D. How to Listen
E. Oral Interpretation of Poetry and Prose
    1. Communicating meaning from the selection
    2. Techniques for oral interpretation
    3. Marking the selection
    4. Handling the script
F. Research material
    1. Your Speech: Chapter 12, "How to Discuss"
       Chapter 4, "How to Speak in Class"
       Chapter 20, "How to Read Poetry and Prose Aloud"
    2. Speech in American Society: Chapter 7, "Organizing Ideas"

3. Supplementary Handouts:
   - #1 "Sharing Research"
   - #2 "Keeping Discussion Lively and Meaningful: Plays, Novels, Short Stories"
   - #3 "Poetry"
   - #4 "Outine Guide for Preparing the Message"
   - #5 "Structure"

IV. Learning Experiences

A. Individual Speaking
   1. The student will organize and orally communicate a 3-5 minute message for an audience.
   2. The student will outline the organizational structure of the message.
   3. The student will speak extemporaneously.
   4. The student will evaluate himself and note audience feedback.
   5. The talk will be followed by a forum.

B. Panel Discussion of a Novel and/or short story, poetry, and drama.
   1. The student will help to organize and will present a panel discussion of one of each of the above genres.
   2. In the discussion the student will demonstrate the qualities of an effective chairman and/or an effective participant.
   3. A forum will follow each discussion.

C. Oral Interpretation of Poetry and Prose
   1. The student will present a selection or selections of his choice.
   2. The reading will be at least 3 minutes.
   3. The student will mark the script for reading.
   4. The student will demonstrate basic techniques for interpretation and handling the script.

V. Evaluative Criteria

A. Individual Speaking
   1. The student will present a 3-5 minute talk
      a. He will outline the talk indicating the following steps in the Introduction:
         (1) Attention
         (2) Need
         (3) Central idea
         (4) Audience response
         (5) Preview of main points
         (6) Background material
      b. He will state the main points and outline supportive material.
      c. He will conclude with a summary and a final effective statement.
   2. The student wil use the extemporaneous style of speaking. He may use one 3X5 note card.
   3. He will adapt his speaking to the audience.
   4. After listening to the speaker, several persons in the audience will record the message statement.

B. Discussions of
   1. The student will give his opinions freely and will support them through specific references to the literature.
   2. The student will speak extemporaneously and will participate spontaneously.
   3. The chairman will demonstrate control of the panel through meaningful questions and through movement of the participation.
   4. The audience will ask questions and/or comment after the panel presentation.

C. Oral Interpretation
   1. The student will present a 3-5 minute prose and/or poetry selection or selections.
   2. The student will read the selection as he has marked it.
   3. The student will communicate the meaning and tone of the selection through voice and bodily expression.
   4. The student will use proper techniques for handling the script.

VI. Bibliography

Allen, R. R., S. Anderson, J. Hough. Speech In American Society. Columbus, Ohio: Charles E. Merrill Publishing Co., 1968.

Griffith, F., C. Nelson, E. Stasheff. Your Speech. New York: Harcourt, Brace and World, Inc., 1960.

Lee, C., Oral Interpretation. Boston, Mass: Houghton Mifflin Co., 1971.

Supplementary #1

KEEPING RESEARCH LIVELY AND MEANINGFUL

SHARING RESEARCH

I. Individual Talk

A. Have the student write his specific purpose.
   1. Specific purpose formula is: Desired audience response plus statement of the message.
B. Follow each talk with a forum.
C. Encourage use of visual aids: chalk board, pictures, charts.
D. Put the speaker in a "teacher role".
E. Strongly emphasize TALKING and SPEAKING IN SPOKEN for most effective communication with the audience.
F. Give the audience some listening guides.

II. Panel

A. Have a general subject for study.
B. Have each panel responsible for a specific topics of that general subject.
   or
   Have heterogeneous grouping of topics.
C. Key thoughts to be shared
   1. What did you find which you consider to be important to the general subject?
   2. What did you learn that you did not know before doing the research?
   3. What did you find to be most interesting?
   4. What did you find to be the most helpful sources in doing this research?
   5. Suggest some key terms and/or words which you would consider helpful in better understanding this topic.

III. Guidelines for participation in the research panel.

A. Apply those already suggested for <u>Discussion of Plays, Novels, Short Stories</u>.
B. Agree on a general plan for discussion.
   1. Topic order
   2. Interest order
C. Question other members on the panel.
D. Add to information which other members are sharing.
E. Create an informal atmosphere in sharing.
F. Allow time for audience participation.
G. Caution: Do not have the discussion during the panel planning phase of preparation.

Supplementary #2

KEEPING DISCUSSION LIVELY AND MEANINGFUL

PLAYS, NOVELS, SHORT STORIES

Prepare the Student for Discussion

I. Suggest key questions to stimulate thought.

A. Questions of Opinion
   1. What do you think of how the problem was resolved? How would you have resolved it?
   2. Why do you think the characters acted as they did?
   3. What would you have done if you were one of the main characters?

B. Questions of Relevance
   1. In what way or ways could this happen today?
   2. Do you know people like these?
   3. What are the relationships of the characters with each other and/or one another.
      a. Before the story begins
      b. As they are in the story
      c. After the story ends.

C. Observations of Change in Characters
   1. What were your first impressions of the main characters?
   2. What were your last impressions of the main characters?
   3. When did you begin to notice the change?

D. Comparison of the Times
   1. What do you know about the times when the selection was being written?
   2. What do you know about the times in which the selection takes place?

E. Cite humorous and/or emotionally moving content that is memorable for you?

F. Using current actors, cast the selection for a movie.

II. Give the students some guidelines for participating in the discussion, such as:

A. Be sure to have read the selection.
B. Agree upon some key questions to be discussed. Consider the time allotted for the discussion.
C. Have something to say about each of the key questions agreed upon.
D. Each panel member should have several questions of his own to ask the panel.
E. Make comments brief, but comment frequently.
F. Support opinions by specific references within the selection.
G. Mark reference for quickly finding them when needed.
H. Respect opinions of others, but feel free to differ.
I. Ask questions and challenge the opinions of others.
J. Use visual aids if needed and when available.
K. Do not give your opinions to other panel members <u>before</u> you are actually presenting the panel.
L. The order in which the key questions are discussed is of minimal importance.
M. Allow time for the audience to ask questions and add to the discussion.

Supplementary #3

KEEPING DISCUSSION LIVELY AND MEANINGFUL

POETRY

<u>One Poem, One Poet, One Theme</u>

I. One Poem*

A. What is the poet trying to say?
B. Can you read more into the poem?
   1. Cite examples: symbolism, imergery
C. What does the poem say to you?
D. How important do you consider what the poem is saying?

II. One Poet

A. What identifies this poet's poems?
   1. Possible identities: form, style, language, subject or themes, region.
B. Point out specific examples of the identities.
C. Imagine a conversation you might have with this poet.
   1. Possible roles: Poet, the age he was when he wrote the poetry
      Student, present age
      or
      Poet, the student's age
      Student, present age

III. One Theme - A Collection of Poems

A. What does each poet have to say about the theme?
   1. Example of themes: Sea, Death, Love, Nature, Man.
B. What do you have to say about this theme?
C. What other poems do you know which deal with this theme?
D. Are there lyrics to current popular songs which deal with this theme? If so, what do they say?

* Suggestion:

a. Have several small groups meet at the same time to discuss.
b. After having discussed the selection, each group will have a reporter to present a summary for the audience.

Supplementary #4

OUTLINE GUIDE

FOR PREPARING THE

MESSAGE

Central Idea: Statement of the message.

Specific Purpose: Audience response plus message statement.

I. Introduction

- A. Attention Step
- B. Need Step (This audience should be interested in this topic because:)
- C. Central Idea.
- D. Preview Main Ideas.
- E. Background Information.

II. Main Ideas (Body of Talk)

- A. Statement of first idea
  1. Facts
  2. Statistics
  3. Authorities
  4. Examples
  5. Other interesting information
- B. Statement of second idea
  1. Facts
  2. Statistics
  3. Authorities
  4. Examples
  5. Other interesting information

III. Conclusion

- A. Summarize main ideas
- B. End with effective statement.

Supplementary #5

STRUCTURE

Structure is a way of arranging ideas and materials to be presented.

1. Topical - The natural division of subject into parts or phases.
2. Time - When things happen. Begin at a certain period or date and move forward or backward.
3. Space - Where things are. Arrange material from east to west, from bottom to top, from left to right.
4. Cause - effect - Description of conditions or events and then attempt to prove that certain forces created them.
5. Problem - solution - A description of the problem and the solution.
6. Logical - Each sub-point is a reason for acceptance of the main point.

Numbers 4, 5, and 6 are especially effective for persuasion.

#45 CAREER COMMUNICATION

I. General Goal

A. The student will describe the preparations necessary for a career and how to successfully get along on the job.
B. The student will relate skill in oral communication to success in his life's work.

II. Specific Objectives

A. The student will dexcribe his own career choice and several other careers.
B. The student will be able to find answers to questions concerning a career.
C. The student will apply for a job through accepted oral and written communications.

III. Content

A. Career Guidance
   1. Education and/or training required.
   2. Description of work.
B. The resume and application
C. The interview
   1. Interviewer
   2. Interviewee
   3. Preparation for interview
      a. Stock questions to answer and to ask.
      b. Grooming
      c. Etiquette
   4. Role play
D. Resource material

   Your Speech, Chapter 7, "How to Get and Hold a Job"
   Guidance Library
   Videotape

IV. Learning Experiences

A. The student will investigate educational requirements for several careers of his choice.
   1. Guidance personnel will talk with the class.
   2. The student will research the preparation and the actual work involved in several careers of his choice.
B. The student will share orally his research on one career.
C. The student will write a resume and fill our an application.
D. The student will demonstrate an interview which will be videotaped.
E. The student will critique the videotaped interview and present a revised demonstration.
F. Through role-play the student will simulate oral communication situations which apply to his career.

#45 Career Communication (continued)

V. Evaluative Criteria

A. The student will prepare a file of several careers. The file will include:
   1. Education and/or training
   2. On the job duties
   3. Communication skills needed to function successfully in the work.

B. The student will research one career in depth and share his research through an informative talk which will be followed by a forum.

C. The student will present a videotaped demonstration of an interview which he will view and critique himself.

D. The student will write one critique of an interview other than his own. This may be after viewing it live or on videotape.

VI. Bibliography

Griffith, F.,C. Nelson, E. Stasheff. Your Speech. New York: Harcourt, Brace and World, Inc., 1960.

#47 DEBATE

I. General Goal

A. The student will describe the nature of debate, theoretical bases of debate and the standard format used in academic debate.
B. The student will use basic parliamentary procedure correctly.
C. The student will participate properly in discussion where parliamentary proceudre is followed.

II. Specific Objectives

A. The student will recognize logical thinking.
B. The student will use reasoning in his organizing of information.
C. The student will listen critically
D. The student will conduct meetings according to the rules of parliamentary procedure.
E. The student will be an active participant in a meeting.

III. Content

A. Debate
   1. The purpose
   2. Wording the proposition
   3. Format
   4. Major theoretical principles
   5. Sources of information
   6. Recording and filing of evidence
   7. Skill in analysis of debate
B. Parliamentary Law
   1. Elections
   2. The agenda
   3. The basic rules of procedure
   4. Parliamentary motion
      a. Main
      b. Subsidiary
      c. Incidental
      d. Privileged
   5. Precedence
   6. How to participate in a meeting
C. Resource material
   1. Discussion and Argumentation, MSA Curriculum Guide #3
   2. Speech In American Society, Chapter 14, "The Big Group"

IV. Learning Experiences

A. The student will use the three types of propositions:
   1. A proposition of fact
   2. A proposition of value
   3. A proposition of policy
B. The student will recognize the major theoretical principles of academic debate.
   1. The concept of presumption
   2. The burden of proof
   3. The issues

C. The students will use the two common formats for academic debate
   1. The orthodox format
   2. The cross-examination format
D. The student will recognize and demonstrate the correct wording of a proposition.
E. The student will work independently in locating research materials for debate.
   1. Drawing upon previous knowledge of the topic.
   2. Interviewing and discussing the topic with local authorities in the area being researched.
   3. Consulting a number of library indexes.
F. The student will demonstrate skill in recording and filing of evidence.
G. The student will use systematic preparation.
H. The student will recognize and demonstrate how to evaluate evidence.
I. The student will recognize and debate both sides of a proposition
J. The student will recognize and demonstrate the patterns for organizing the affirmative and negative cases:
   1. The need-plan
   2. The comparative - advantage case
K. The student will recognize and demonstrate the eight basic principles on which parliamentary procedure rests.
L. The student will follow the standard agenda for parliamentary meetings.
M. The student will participate in mock meetings.

V. Evaluative Criteria

A. The student will present a debate proposition with relevant evidence.
B. The student will organize and debate both sides of the same proposition.
C. The student will participate in mock debates using both the orthodox and cross-examination format.
D. The student will demonstrate a mock election using parliamentary law.
E. The student will construct several agendas.
F. The student will compose several types of main motions.
   1. General main motion
   2. Motion to reconsider
   3. Motion to rescind
   4. Motion to resume consideration
G. The student will participate in several mock meetings.

VI. Bibliography

Allen, R., S. Anderson, J. Hough. Speech In American Society. Columbus, Ohio: Charles E. Merrill Publishing Co., 1968.

Herman, D., S. Ratiffe, F. Panattoni, J. Tappan, G. Ziegelmueller. Discussion and Argumentation - Debate in the Secondary School. Illinois: National Textbook Corp., 1968.

#46 DISCUSSION AND PERSUASION

I. General Goal

A. The student will use the five-point problem-solving discussion to find solutions to ptoblems.
B. The student will use logical reasoning patterns to persuade.

II. Specific Objectives

A. Given a problem to solve, the student will seek its solution through using the five-point problem-solving discussion method.
B. The student will think through problems using the processes of logical reasoning.
C. The student will work effectively as a member of a group discussion.
D. The student speak in an extemporaneous manner.
E. After selecting a specific persuasive idea and purpose, the student will research, outline and construct through logic a persuasive talk.
F. The student will recognize the importance of audience analysis and the use of audience feedback in effective communication.

III. Content

A. Discussion
   1. Purpose
   2. Common types of reasoning
   3. Phrasing the discussion topic
   4. Analyzing the discussion topic
   5. Patterns of organization
   6. Discussion sequence
   7. Presentation
      a. The chairman
      b. The participants
B. Persuasion
   1. Forms of persuasion
   2. Central idea and specific purpose
   3. Organization through motivated sequence
   4. Proofs
   5. Research
C. Resource materials
   1. Discussion and Argumentation - Debate in Secondary Schools, Unit 4
   2. Speech In American Society, Chapter 11 "Speaking to Persuade"
   3. Principles and Types of Speech 5th edition, Chapter 17, "Outlining a Speech Using the Motivated Sequence"

IV. Learning Experience

A. The student will discuss the forms of persuasive speeches
   1. Proposition of fact
   2. Value
   3. Policy
   4. Concern for problems

B. The student will research and present 2-3 minute talks on persuasion propositions which represent each of the above forms.
C. The student will discuss proof-types for his persuasive speech.
   1. Logical
   2. Emotional
   3. Ethical
D. Students will organize and present several 5-7 minute persuasive speeches utilizing logical, ethical and emotional proofs.
E. The student will formulate a central idea and specific purpose which includes audience response.
F. Students will use the five steps in motivated sequence in persuasion.
   1. Attention
   2. Need
   3. Satisfaction
   4. Visualization
   5. Action
G. The student will prepare several 5-7 minute talks using all the criteria which have been taught.
H. The student will discuss the specific patterns for group problem solving discussion.
   1. The creative
   2. The reflective
I. The student will find examples of the following types of reasoning in advertisements, editorials or articles:
   1. Inductive reasoning from a specific instance to a generalization.
   2. Deductive reasoning from a generalization to a specific instance.
   3. Cause-effect reasoning.
J. The student will develop original examples of each type of reasoning.
K. The student will state discussion problems correctly.
L. The student will follow the discussion sequence for solving a problem.
   1. Defining the problem
   2. Analyzing the problem
   3. Suggesting solutions
   4. Evaluating the solutions
   5. Putting the solution into effect

V. Evaluative Criteria

A. The student will present persuasive speeches using proof types.
B. The student will present persuasive speeches that affirm propositions.
C. The student will present persuasive speeches with the use of logical, ethical and emotional proofs.
D. The student will present persuasive speeches in an extemporaneous manner.
E. The student will present persuasive speeches using the motivated sequence.

F. The student will be an active participant in forums following discussion groups and persuasive speeches.
G. Problem solving discussions will be presented.
H. The student will present a problem solving discussion using the reasoning patterns.
J. The student will follow the discussion sequence.

VI. Bibliography

Allen, R., S. Anderson, J. Hough. Speech In American Society. Columbus, Ohio: Charles E. Merrill, Publishing Company, 1968.

Monroe, Alan, Principles and Types of Speech, 5th edition. Chicago: Scott, Foresman and Company, 1962.

#44 INTERPERSONAL COMMUNICATION

I. General Goal

A. The student will recognize the importance and nature of person to person communication at the dyadic and small group levels.
B. The student will establish meaningful and satisfying personal relationships with others.

II. Specific Objectives

A. The student will describe the nature and importance of interpersonal communication.
B. The student will identify his role in an interpersonal situation and adapt his participation effectively.
C. The student will listen non-evaluatively.
D. The student will classify small groups and define the patterns and roles.
E. The student will identify the small group in which he finds himself.

III. Content

A. The importance and nature of small group communication
   1. Psychological relationship
   2. Physical relationship
   3. Meaningful interaction
   4. Communication links
B. Classification of small groups
   1. Origin
      a. Casual
      b. Self-motivated
      c. On-going
      d. Appointed
      e. Constrained
   2. Purpose and function
      a. Social
      b. Learning
      c. Problem-solving
      d. Action
   3. According to the small group's relationship with a larger group.
C. Communication patterns and roles
   1. Patterns
      a. Autocratic
      b. Individual-centered
      c. Group-centered
   2. Roles
      a. "Let's cooperate"
      b. "I want my way"
      c. "It can't be done"
      d. "Let's get on with it"
      e. Battle and conflict
      f. "This is dull; let's talk about something else"

D. Guides for effective communication in small groups
E. Non-evaluative listening
F. Interpersonal communication in the college and job interview.
G. Resource materials
   1. Speech in American Society, Chapter k3, "The Small Group: Interpersonal Communication"
   2. Your Speech, Chapter 6, "How to Listen"
   3. Videotape

IV. Learning Experiences

A. The student will describe the nature and function of interpersonal communication.
B. The student will participate in a variety of excercises to emphasize that interpersonal communication is meaning centered, perceptive of self and others and makes use of non-verbal codes.
C. The student will classify the origins of a variety of small groups.
D. The student will define the patterns of the small group and will describe the advantages and disadvantages of each.
E. The student will participate in several small group discussions and will assume a different role in each.
F. The student will diagram the pattern of communication used in an observed small group discussion.
G. The student will describe non-evaluative listening.
H. The student will practice non-evaluative listening.
I. The student will participate at the dyadic level of communication through an interview and/or through a person to person communication in which the other person expresses a different point of view.

V. Evaluative Criteria

A. The student will participate in 4-6 small group discussions including at least one on the dyadic level.
B. The student will observe himself as a participant in a small group discussion as presented on videotape. He will write a critique in which he will assess his personal involvement, his interaction with other participants and evidence of good listening.
C. The student will observe a small group discussion and will record the following items:
   1. The classification
   2. The purpose
   3. The pattern
   4. The role of the individual participants
   5. Evidence of non-evaluative listening
   6. General effectiveness of the communication

VI. Bibliography

Allen, R. R., S. Anderson, J. Hough. Speech in American Society. Columbus, Ohio: Charles E. Merrill Publishing Company, 1968.

#44 Interpersonal Communication (continued)

Griffith,F., C. Nelson, E. Stasheff. Your Speech. New York: Harcourt, Brace & World, Inc., 1960.

Holtzman, P. D. The Psychology of Speakers' Audiences. Glenview, Illinois. Scott, Foresman and Company.

#50 TELEVISION AND RADIO BROADCASTING

I. General Goal

A. The student will recognize the communication techniques used in television and radio braodcastin.
B. The student will communicate a message via the media of television and radio.

II. Specific Objectives

A. The student will operate the videotape unit and the tape recorder.
B. The student will differentiate between mass communication and mass media.
C. The student will be able to identify and use the hand and time signals for broadcasting.
D. The student will adapt the spoken word to the broadcast media.
E. The student will use the vocabulary peculiar to the media of television and radio.
F. The student will be able to write and present a ten minute broadcast via video tape.
G. The student will describe the influence and responsibility of television and radio broadcasting.

III. Content

A. Description of mass communciation and mass media.
B. The operation of the videotape and the tape recorder.
C. Adaptation of the spoken word to the broadcast.
D. Voice improvement.
E. Hand signals and time signals
F. Writing continuity
G. Adapting the message for the audience
H. Kinds of broadcasts
   1. Commercial
   2. News cast
   3. Interview
   4. Discussion
   5. Documentary
   6. Entertainment
I. The influence and responsibility of the broadcast media.
J. Evaluation of the broadcast.
K. Resource materials
   1. Basic Text: Speech Communication via Radio and Television
   2. Supplementary Handouts: No. 1, 2, 3, 4.
   3. Your Speech, Chapter 24, How to Take Part in Television
   4. Speech in American Society, Chapter 15, The Really Big Group: Mass Communication
   5. Videotape
   6. Tape recorder
   7. Film strips: Careers in Television
      The Art of Film

#50 Television and Radio Broadcasting (continued)

IV. Learning Experiences

A. The student will describe the terms "mass communication" and "mass media".
B. The student will demonstrate that he can operate the videotape and the tape recorder.
C. The student will use handsignals and time signals.
D. The student will write continuity for several of the following broadcasts:
   1. A commercial
   2. A news cast
   3. An interview
   4. A discussion
   5. A documentary
   6. An entertainment
E. The student will participate in presenting several broadcasts.
F. The student will research and discuss the influence and responsibility of broadcasting.
G. The student will discuss how to evaluate a television and radio program and will present several evaluations.

V. Evaluative Criteria

A. The student will list in sequence the steps in operating the videotape and the tape recorder.
B. The student will identify and demonstrate hand and time signals for broadcasting.
C. The student will compose continuity for several of the following television and/or radio broadcasts:
   1. Commercial
   2. News cast
   3. Interview
   4. Discussion
   5. Documentary
   6. Entertainment
D. The student will participate in writing and presenting a complete 10-15 minute broadcast.
E. After viewing the broadcast in which he participated the student will write a critique of the broadcast.

VI. Bibliography

Allen, R. R., S. Anderson, J. Hough. Speech In American Society. Columbus, Ohio. Charles E. Merrill Publishing Co., 1968.

Bender, J. F. NBC Handbook of Pronunciation. New York: Thomas Y. Crowell Company, 1964.

Chester, G., G.R. Garrison, E. E. Willis. Television and Radio. New York: Appleton-Century-Crofts Meredith Corporation, 1963.

Starlin, G., R. Sherriffs. Speech Communication: Via Radio and Television. Dubuque, Iowa: Wm. C. Brown Company, 1971.

Stuart, W. H. Television and Radio Announcing. Boston: Houghton Mifflin Company, 1971.

THEATRE

THEATRE

#52 ACTING I

I. General Goal

A. Through pantomime and improvisation the student will acquire basic techniques for acting.
B. The student will recognize the importance of the body, the emotions and the imagination in preparing to act.

II. Specific Objectives

A. The student will create pantomimes and improvisations.
B. The student will build a vocabulary for acting.
C. The student will recognize and demonstrate believable action.
D. The student will relate observations from environment to the creation of a character.
E. The student will demonstrate the use of concentration in pantomime and improvisation.
F. The student will participate in excercises in sense recall.
G. The student will compose several imaginative sketches.
H. The student will compose and participate in improvisations which stress emotional responses.
I. The student will identify the basic stage areas.
G. The student will identify and demonstrate the basic body positions.
H. The student will demonstrate basic stage movement.

III. Content

A. Theatre games
B. Developing abservation
    1. Awareness of environment
    2. Accuracy
    3. Selectivity
C. Developing concentration
    1. Focus
    2. Sustaining
D. Sense recall
    1. Physical characteristics
    2. Sensitivity
E. Imagination
F. Emotional response
    1. Internal
    2. External
G. Basic stage directions
    1. Stage areas
    2. Bocy position
    3. Stage Terminology
H. Basic Movements
    1. Walking-sitting-rising
    2. Entrance-leaving
    3. Cross-counter cross-turn
    4. Gestures

I. Resource material
   1. Basic Drama Projects, Chapters 1-9.
   2. The Stage and the School, Chapter 8.

IV. Learning Experiences

   A. The student will participate in a series of theatre games.
   B. The student will compose and present believable pantomimes giving attention to detail.
   C. The student will improvise scenes to demonstrate concentration giving attention to focusing and sustaining.
   D. The student will compose a story plot from a group of unrelated words. He will share these with the class.
   E. The student will describe the emotional and physical characteristics of an assortment of objects.
   F. The student will improvise scenes to demonstrate emotional response.
      1. Recall past emotional experience
      2. Transfer recall to character
      3. Heighten response and action to communicate it to an audience.
      4. Prepare an outline of the sequence of experiences in the improvisation.
         a. Emotion felt
         b. Cause of the emotion
         c. Resulting action
         d. Sequence of experience
   G. The student will identify the basic stage areas.
   H. The student will identify and demonstrate the basic body positions on stage.
   I. The student will demonstrate basic movements: walking, sitting, rising, entering, leaning, crossing, turning, gesturing.

V. Evaluative Criteria

   A. The student will compose and present several pantomimes in which he will demonstrate believable action, attention to detail, emotional projection, command of body movements, unity of scene.
   B. The student will compose a 3-5 minute improvisation which will include:
      1. Emotion felt
      2. Cause of emotion
      3. Result of action
      4. Sequence of experiences
   C. The student will present the above improvisation for an audience. He will communicate the emotional and physical aspects of the scene.
   D. The audience will describe the above improvisation by outlining the composition of the scene as they viewed it.

VI. Bibliography

Ommanney, K. A. The Stage and the School New York: McGraw-Hill Book Co., Inc., 1960.

Tanner, F. A. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Company, 1966.

Filmstrip: Understanding American Drama.

#53 ACTING II

I. General Goal

A. The student will extend his experience in preparing for a role.
B. The student will recognize the techniques needed for presenting an effective charaterization.

II. Specific Objectives

A. The student will describe why a character moves and he will demonstrate how the character does this.
B. Through believable action the student will communicate a character's desires.
C. The student will handle correctly special movement problems.
D. The student will project from the auditorium stage.
E. The student will adapt projection to his environment.
F. The student will interpret a character's lines.
G. The student will analyze a character.
H. The student will present a character in a scene from a play.
I. The student will add to his vocabulary list new terminology which he encounters.

III. Content

A. Review Basic Stage directions
   1. Stage areas
   2. Body positions
   3. Basic movement on stage
B. Motivation of action
C. Special movement problems
   1. Fighting-shooting-stabbing-dying-slaps
   2. Falling
   3. Carrying bodies
   4. Eating-drinking
   5. Kneeling-bows-curtsy-gesturing
   6. Embracing-kissing
   7. Telephoning
D. Voice projection
E. Dialects
F. Interpreting the character's lines
   1. Content of lines
   2. Form of lines
G. Character analysis
H. Memorizing lines
I. Presenting characters in a scene
J. Resource materials
   1. Basic Drama Projects, Chapter 10-18.
   2. The Stage and the School, Chapters 9, 10.

IV. Learning Experiences

A. The student will demonstrate basic stage directions.
   1. Stage areas

2. Body position
3. Basic movements on stage

B. The student will demonstrate special movement problems on stage.
1. Fighting-shooting-stabbing-dying-slaps
2. Falling
3. Carrying bodies
4. Eating-drinking
5. Kneeling-bows-curtsy-gesturing
6. Embracing and kissing
7. Telephoning

C. The student will do a series of excercises for improving his projection.
1. Controlled breathing
2. Tone quality
3. Variety of pitch
4. Use of inflection
5. Variety in volume
6. Variety in rate
7. Clear articulation

D. The student will demonstrate a sampling of several dialects.

E. The student will interpret lives.
1. Content
   a. Meaning of main and subordinate ideas
   b. Attitudes and emotions
   c. Motivating desires
2. Form
   a. Cues
   b. Interrupted sentences
   c. Topping
   d. Ad-lib
   e. Calling off stage
   f. Stage whisper
   g. Laughing
   h. Crying

F. The student will analyze characters.
1. Family background - educational background
2. Past experiences
3. Internal aspects of characters
4. External aspects of character
5. Relationship to other characters in the play

G. The student will improvise scenes in which he will present definite characters in specific situations.

H. The student will improvise scenes in which he has placed characters from his reading experience - newspapers, literature history, current scene.

I. The student will select a scene from a play, analyse his role and present the scene.

V. Evaluative Criteria

A. The student will demonstrate each of the special movement problems on stage.

B. The student will present a 2 minute selection which he will project from the stage to be easily heard and understood in all areas of the auditorium.
C. The student will analyse several characters from a play or plays.
D. The student will present a 7-10 minute memorized scene from a play. His characterization will be believable in internal external portrayal and in motivation.
E. The student will compose an oral or written analysis of the character he plays in the above scene.

VI. Bibliography

Ommanney, K. A. The Stage and the School. New York: McGraw-Hill Book Company, Inc., 1960.

Tanner, F. A. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Company, 1966.

Filmstrip: Understanding American Drama.

#54 THEATRE I

I. General Goal

A. The student will be familiar with the fundamentals of technical theatre.
B. The student will experience in stage make-up, costuming a play, basic lighting, set design.

II. Specific Objectives

A. The student will correctly use basic stage terminology.
B. The student will identify and demonstrate basic straight makeup.
C. The student will identify and demonstrate character makeup.
D. The student will plan the costuming for a play.
E. The student will describe the responsibilities of each of the production staff.
F. The student will prepare and interpret floor plans.
G. The student will identify basic stage lights.
H. The student will describe the use of color in lighting the set.
I. The student will describe how basic sound effects may be produced and used.

III. Content

A. Makeup
   1. Kinds of makeup
      a. Straight
      b. character
   2. Materials used
   3. Application
   4. Makeup chart
B. Costume
   1. Appropriate costuming for the character in a particular setting and period.
   2. Color and relationship to character and mood of scene.
   3. Details in decoration.
   4. Costume chart.
C. The Production staff
   1. The Producer
   2. The Director
   3. Others
D. Staging the play
   1. Levels
   2. Balancing the stage picture
   3. Prompt book and symbols for direction
E. Set Design
   1. Floor plan
   2. Use of balance and color
   3. Flats
   4. Open stage
   5. Proscenium stage

F. Lighting the stage
   1. Types of lights
      a. Fresnel
      b. Ellipoidal
      c. Floodlights
      d. Border lights
      e. Footlights
   2. Color
      a. Warm colors
      b. Cool Colors
   3. Lighting areas on stage
   4. Psychology of lighting

G. Sound effects

H. Resource materials
   1. Basic Drama Projects, Chapter 21-26
   2. The Stage and the School, Chapter 11, 12, 13

IV. Learning Experiences

A. The student will identify materials to be used in makeup.
B. The student will demonstrate basic stage makeup by using other students.
C. The student will discuss the makeup chart and do a sample makeup chart.
D. The student will draw in the proper lines, brows, shadows on a face outline.
E. The student will describe straight makeup and character makeup.
F. The student will chart the costuming of a scene or play.
G. The student will discuss what needs to be considered in dressing the character.
H. The student will draw in the costume on an outline.
I. The student will discuss the duties of the director.
J. The student will prepare a sample of a prompt book in which he will use correct symbols for direction.
K. The student will discuss set design and prepare floor plans.
L. The student will discuss and describe the technical use of lighting and color.
M. The student will discuss the composition of the production staff and the duties of each.

V. Evaluative Criteria

A. The student will prepare a makeup chart for a cast or for several characters in a play.
B. The student will prepare a sampling of a prompt book.
C. The student will prepare a floor plan for a scene or a play.
D. The student will identify basic stage lights, colors and lighting areas.
E. The student will identify basic terminology in makeup, costume, direction and lighting.
F. The student will chart the production staff and the duties of each.
G. The student will prepare and present a special project based on some technical area of his choice.

VI. Bibliography

Ommanney, K. A. The Stage and the School. New York: McGraw-Hill Book Company, 1960.

Tanner, F. A. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Company, 1966.

McCandless, L. A Syllabus of Lighting. 1964.

#55 THEATRE II

I. General Goal

A. The student will completely organize and present a short production.
B. The student will gain a concept of the tasks involved in presenting a complete production.

II. Specific Objectives

A. The student will name the production staff and the duties of each.
B. The student will have a concept of prehearsal organization.
C. Given a scene for rehearsal, the student will make the necessary preparations for it.
D. Given a scene to set and to light, the student will compose plans for it.
E. Given a scene, the student will prepare charts for makeup and costuming the characters.
F. The student will recognize and demonstrate levels and the three kinds of b lance which may be used.
G. The student will plan for and carry out the duties of the House Manager.
H. Given a scene or a short play, the student will participate in producing it for an audience.

III. Content

A. The Production Staff and Duties of Each
B. Pre-rehearsal
   1. Selecting the play
   2. Planning
   3. Prompt book
   4. Casting
C. Rehearsal Schedule
   1. Blocking
   2. Working rehearsal
   3. Technical rehearsal
   4. Dress rehearsal
D. Setting and Lighting the Play
E. Costuming and makeup of the characters
F. Utilizing the acting area
   1. Levels
   2. Balance
      a. Symmetrical
      b. Asymmetrical
      c. Aesthetic
G. Managing the house
   1. Tickets
   2. Advertising
H. Resource materials
   1. Basic Drama Projects, Chapters 24-27
   2. The Stage and the School, Chapter 11, 12, 13

IV. Learning Experiences

A. The student will list the production staff and duties.
B. The student will prepare a rehearsal schedule.
C. The student will select plays for production.
D. The student will discuss the prompt book and do one in which he will include blocking, lighting cues and sound cues.
E. The student will prepare floor plans.
F. The student will prepare costume and makup charts.
G. The student will work out and demonstrate the forms of balance.
   1. Symmetrical
   2. Asymmetrical
   3. Aesthetic
H. The student will demonstrate the use of levels for presenting a scene.
I. The student will describe the tasks of the House Manager and the Business Manager and will be given some task in this area to do.
J. The student will present a short production.

V. Evaluative Criteria

A. The student will list the production staff and briefly describe the duties of each.
B. The student will correctly identify and use basic stage terminology.
C. For the production in which he is participating the student will compile the following:
   1. Prompt book with blocking, lighting and sound cues.
   2. Costume charts
   3. Makeup charts
   4. Program
D. The student will prepare a tentative budget for a production
E. The student will participate in a complete short production in which he will demonstrate skill in preparing and presenting a production.

VI. Bibliography

Ommanney, K. A. The Stage and the School. New York: McGraw-Hill Book Company, 1960.

Ratliffe, L., K. G. Hance. Dramatic Arts in the Secondary School. Skokie, Illinois: National Textbook Corporation, 1968.

Tanner, F. A. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Company, 1966.

WRITING

WRITING

#35 BASIC COMPOSITION

I. General Goals

A. The student will plan and compose a well-organized paragraph.
B. The student will review the fundamental skills of writing.
C. The course will stress review of the topic sentence, sentence structure and correct grammar.

II. Specific Objectives

A. The student will identify fundamental skills of writing.
B. The student will demonstrate the ability to compose effective sentences.
C. The student will recognize how to define or describe objects and/or abstract qualities in general and in specific terms.
D. The student will identify the expository pattern.
E. The student will develop the ability to state his central idea in the topic sentence.
F. The student will recognize methods of developing the central idea of a paragraph.
G. The student will identify the techniques of order in composition.
H. The student will identify techniques for improving his writing.
I. The student will use descriptive and narrative techniques in his writing.
J. The student will recognize proper mechanics in his writing.
K. The student will construct an effective outline for his writing.

III. Content

A. Materials for the course
   1. Basic Text - Composition in Action I - SRA
   2. Resource materials
      a. Suggested Activities in English Composition
      b. Writing unit - "Lessons in Composition" - Ginn
      c. Writing Through Pictures - Visu-book of transparencies
      d. Come to Your Senses - Filmstrip kit
      e. A Students' Guide to Better Compositions
B. Points of Emphasis
   1. Fundamental Writing Skills
      a. Sentence parts
      b. Sentence types
      c. Sentence patterns
      d. Syntax
      e. Mechanics
   2. Effective sentence structure
      a. Phrases
      b. Clauses
      c. Appositives
      d. Concise verbs
      e. Pronoun reference
      f. Agreement

g. Parallelism
h. Dangling or misplaced modifiers
i. Wordiness and ommissions

3. Vocabulary
   a. Levels of usage
   b. Concrete versus abstract words
   c. Denotation, connotation
   d. Cliches
4. Expository pattern
   a. Topic sentence
   b. Methods of development
      (1) Specific details
      (2) Examples
      (3) Incidents
      (4) Reasons
      (5) Cause and effect
      (6) Comparison and contrast
   c. Order
   d. Transition
   e. Unity
   f. Emphasis
   g. Conclusion
5. Descriptive writing
   a. Methods of development
      (1) Sensory impressions
      (2) Comparison-contrast
      (3) Specific details
      (4) Order
         (a) Chronological - temporal
         (b) Spatial
         (c) Relationships
         (d) Climactic
         (e) Emphasis
   b. Unity
   c. Point of view
   d. Transition
   e. Conclusion
6. Narrative writing
   a. Sequence of events
   b. Importance of order

IV. Learning Experiences

A. The student will classify sentence parts, types of sentences, and sentence patterns.
B. The student will participate in analyzing sentences that contain different types of phrases, clauses, problems of agreement, faulty pronoun references and dangling or misplaced modifiers in order to determine what makes a sentence effective.
C. The student will experience the presentation of a writing concept in a number of ways such as acronyms, pictures, film strips, transparencies and examples.

D. The student will develop skeletal examples of concepts presented.
E. The student will plan and write outlines for compositions.
F. The student will compose sentences and paragraphs utilizing the concepts presented.
G. The student will read his writing in class for comparison, discussion and student evaluation.
H. The student will keep a cumulative record of his writing in an individual folder.

V. Evaluative Criteria

A. The student will keep a notebook of examples of concepts presented in class plus other aids to better writing which he has gathered during the course such as a vocabulary of vivid verbs.
B. The student will write sentences and paragraphs illustrating concepts studied. These will be evaluated for specifically focused skills in each assignment.
C. The student will proof-read fellow student's writings.

VI. Bibliography

Brown, Don P. Writing: Unit Lessons in Composition. New York: Ginn and Company, 1964.

Leavitt, Hart D. Writing Through Pictures. Massachusetts: Technifax, Education Division, 1969.

Reeves, Ruth E. and Shirley W. Wiley. Composition in Action. Chicago, Ill.: Science Research Associates, Inc.

Sohn, David, ed. Come to Your Senses. Ontario: Scholastic Book Services, 1971.

A Students' Guide to Better Composition. Glenville, Illinois: Scott, Foresman and Company, 1967.

Suggested Activities in English Composition. Harrisburg: Commonwealth of Pennsylvania, Department of Public Instruction, 1967.

#36 COMPOSITION I

I. General Goals

A. The students will plan and develop well-organized single paragraphs and multi-paragraph compositions.
B. The students will determine the methods of developing expository writing.
C. The students will determine the methods of developing descriptive and narrative writing.

II. Specific Objectives

A. The student will recognize the role of the reader, the writer and the importance of the material.
B. The student will compose a piece of writing from a verbalized idea.
C. The student will construct an effective outline for his writing.
D. The student will identify the expository pattern.
E. The student will develop an idea in logical sequence going from the general to the specific or from the specific to the general in an expository pattern.
F. The student will utilize descriptive and narrative techniques in writing.
G. The student will demonstrate skills in the mechanics of writing.

III. Content

A. Literature of the course
   1. Basic Text - Warriner's Complete English Grammar and Composition
   2. Resource material
      a. Developing Ideas
      b. Approaches to Writing
      c. "Composition Lessons"-Carnegie-Mellon Insight Series
      d. Suggested Activities in English Composition - Pennsylvania Dept. of Public Instruction
      e. A Student's Guide to Better Composition

B. Points of Emphasis
   1. Expository pattern
      a. Topic sentence
      b. Supporting detail
      c. Methods of development
         (1) Specific details
         (2) Examples
         (3) Incidents
         (4) Reasons
         (5) Cause and effect
         (6) Comparison and contrast
      d. Unity, coherence, and emphasis
      e. Methods for improving the writing
         (1) Concrete word choices and imagery
         (2) Effectively constructed sentences for clarity
         (3) Variety in sentence arrangement

(4) Transitional devices within and between paragraphs
(5) Variety in paragraph structure
(6) Correct mechanics

f. The conclusion of the composition
(1) Summarize what has been said
(2) Use climactic conclusion
(3) Present possiblities and leave conclusion to reader

g. Personal expository writing

2. Descriptive writing
a. Methods for developing
(1) Sensory impressions
(2) Comparison and contrast
(3) Description of action (mental picture of movement)
(4) Specific details
(5) Order
(a) Chronological-time
(b) Spatial
(c) Relationships
(d) Climactic

3. Narrative writing
a. Character study
b. Human experience

IV. Learning Experiences

A. The student will identify the distinctive characteristics of the expository pattern.
B. The student will compose topic sentences.
C. The student will participate in the oral generating of ideas for suggested topic sentences and specific writing assignments. (autobiograph for college application)
D. The student will identify the organization in a paragraph and a multi-paragraph theme.
E. The student will plan and write outline for compositions.
F. The student will identify the various methods for developing compositions.
G. The student will participate in class discussion of and practice in the use of correct word choices, concrete imagery, variety of sentence arrangements, transitional devices, and proper mechanics for writing.
H. The student will participate in class discussion of good conclusions for compositions.
I. The student will compose several types of compositions both in class and as outside assignments.
J. The student will participate in group analysis of student-written compositions.
K. The student will write a 300-500 word personal autobiographical sketch and a 350-500 word essay on his reason for choosing a particular college.

V. Evaluative Criteria

A. The student will plan and write several well-developed and properly organized paragraphs.

B. The student will demonstrate the ability to communicate effectively with his reader by writing the following:
   1. A 350-500 word autobiographical sketch suitable for a college application.
   2. A 350-500 word theme on why he chose a particular college.

VI. Bibliography

O'Dea, Bergman and Lumsden. Developing Ideas. Chicago, Ill.: Science Research Associates (I.B.M.), 1966.

Reeves and Englin, Approaches to Writing. Science Research Associates, (.B.M.), 1969.

Steinberg and Cottrell. Insight, Teacher's Manual. New York: Noble and Noble.

A Student's Guide to Better Composition. New York: Scott Foresman Company, 1967.

Suggested Activities in English Composition. Harrisburg, Pennsylvania: Department of Public Instruction.

Warriner, John E. English Grammar and Composition. New York: Harcourt, Brace and Company, 1957.

#40 CREATIVE WRITING

I. General Goals

A. The student will become more sensitive to his surroundings and more able to evaluate his experiences.
B. He will learn to explore his own individualistic ideas and observations more effectively in various literary genres.
C. The student will concern himself more with exploring the field of creative writing than with producing a final polished product.

II. Specific Objectives

A. The student will demonstrate a fresh awarness of the physical sensations of his world by being able to enumerate the sights, sounds, tastes, smells and textures of his environment.
B. The student will become aware of his emotional responses by learning to cite and describe exact reactions which he observes in himself.
C. The student will be able to translate his sensations and emotions into the words of imaginative language.
D. The student will be able to cite examples of imagery, symbolism, metaphor, personification and alliteration found in selected literary works.
E. The student will demonstrate his understanding of these literary techniques by composing pieces to illustrate each technique.
F. After reading models of and suggestions for writing poetry, essays, and short stories, the student will demonstrate his understanding of each genre by composing original examples of each.
G. The student will learn the necessity of discipline in writing by completing specific assignments each week.

III. Content

A. Developing powers of perception (Writer's Journal: Explorations-Unit 5)
   1. Sensitivity
   2. Focus
   3. Empathy
   4. Experience
B. Observation (Writer's Journal: Explorations-Unit 2)
   1. Things worth seeing
   2. The angle of vision
   3. Seeing the familiar
   4. Seeing for yourself
C. Imagination (Writer's Journal: Exploration-Unit 3)
D. Beginning a journal
E. Writing short poems (Writing Incredibly Short Plays, Poems, and Stories - Part II)
   1. A language of your own
   2. Imagery
   3. Rhythms

4. Tone and mood
5. The shape of things
6. The finished product

F. Writing short stories (Writing Incredibly Short Plays, Poems, and Stories - Part III)

1. Loosening up
2. Character sketch
3. Narrative
4. Conflicts and climaxes
5. Point of view, tone, mood
6. Putting it all together

III. Learning Experiences

A. The student will write sensory descriptions based on close observations made in classroom exercises and at assigned locations in school and at home.
B. Through role-playing and improvisation, the student will become aware of his emotional responses and will demonstrate that awareness by enumerating his exact feelings and reactions.
C. The student will further sharpen his awareness of emotional response and observation of detail by observing unexpected, teacher-planned classroom "incidents." He will display his awareness by writing short sketches describing the incidents.
D. The student will read selected writings from which he will cite examples of imagery, symbolism, metaphor, personification and alliteration.
E. The studentwill compose original examples using those techniques of metaphoric language.
F. The student will study the basic techniques of writing poems, essays, and short stories and will read and discuss models of each of these genres of imaginative writing.
G. After a study of each genre, the student will compose a poem, an essay and a short story.
H. The student will keep a journal in which he will write some observations, descriptions, plot plan or narrative sketch each day.

V. Evaluative Criteria

A. The student will compose descriptive paragraph in which he will demonstrate his awareness of the sights, sounds, tastes, smells and textures of his physical environment.
B. The student will display his awareness of his emotional reponse by writing selections in which he will cite exact descriptions and reactions which he observes in himself.
C. The student will select fresh and appropriate words and expressions to translate his observations and feelings into effective imaginative writing.
D. The student will cite examples of effective imagery, symbolism, metaphor, personification and alliteration found in selected literary works.
E. The student will compose at least one original poem, short story and personal essay.

F. The student will demonstrate his acceptance of the necessity for discipline in creative writing by keeping a daily journal.

VI. Bibliography

Flood, Richard, Frank Welch. Journal - 1. Harcourt, Brace and Jovanovich, Inc., 1971.

Carter, Lawson, Robert Hayden, Judson Philips. How I Write - I. Harcourt, Brace, Jovanovich, 1971.

Emanual, James, Kantor MacKinlay, Lawrence Osgood. How I Write - II. Harcourt, Brace, Jovanovich, 1971.

McBee, Dalton H. Writer's Journal - Explorations. Harcourt, Brace, Jovanovich, 1972.

_____ Writer's Journal: Experiments. Harcourt, Brace, Jovanovich, Inc., 1972.

Norton, James, Francis Gritton. Writing Incredibly Short Plays, Poems, Stories. Harcourt, Brace, Jovanovich, Inc., 1972.

Typog. Scott, Foresman and Company.

Warriner, John E. English Grammar and Composition. Harcourt, Brace, Jovanovich, 1958.

#38 TECHNIQUES FOR WRITING THE RESEARCH PAPER

I. General Goal

The student will be able to research and organize material from many sources, unify the material into a cohesive paper, compile and write a bibliography and write clear, correct footnotes.

II. Specific Objectives

A. The student will pursue an in-depth investigation of a subject of his choice.
B. He will unify and organize his material around a limited thesis statement.
C. The student will follow the rules of his assigned style sheet pursuant to the mechanics of constructing a research paper.
D. The student will compose a 1500-2000 word research paper.

III. Content

A. Selecting and limiting the subject.
B. Preparing a working bibliography
   1. Card catalogue
   2. Reader's Guide to periodical literature
   3. Bibliography cards
C. Preparing a preliminary outline
D. Reading and taking notes
   1. The slug
   2. Bibliographical references
   3. The note
   4. Page reference
E. Writing the final outline
   1. Assemblying and organizing notes
   2. Parallelism in outline form
F. Writing the first draft
G. Writing the final draft
   1. Footnotes
   2. Bibliography
H. Resource material
   1. English Grammar and Composition
   2. Chapters 14, 18, 24, 25, 29 and 32

IV. Learning Experiences

A. Having chosen his subject for research, the student will prepare a working bibliography comprised of at least five books and three preiodicals.
B. Following his preliminary reading, the student will formulate a limiting question on which his paper will be based.
C. The carefully worded answer to this question will serve as the thesis statement for his paper.
D. The student will prepare a preliminary outline as a guide for reading and taking notes.

E. The student will read material from his preliminary bibliography; he will take notes in the manner described in his style sheet.
F. The student will prepare a final parallel outline.
G. He will write a first draft of his paper.
H. The student will revise his corrected first draft and write a final draft of his paper.

V. Evaluative Criteria

A. The student will follow the exact rules of his style sheet in preparing:
   1. The working bibliography
   2. The footnotes
   3. The parallel outline
   4. The final bibliography
B. The student will follow all the rules of good composition in preparing and writing the first draft of his research paper.
C. He will correct all mistakes and carefully revise his first draft before rewriting the final draft of his research paper.

VI. Bibliography

How to Use the Readers' Guide to Periodic Literature and Other Indexes. New York: The H. W. Wilson Company.

Warriner, John E. English Grammar and Composition. New York: Harcourt, Brace, Jovanovich, Inc.

#34 WRITING FOR LIFE

I. General Goal

The student will acquire a skill in writing the required communication for day to day living through discussion of the methods and the practice of writing various types of business letters, the resume, the social note as well as outlining procedure.

II. Specific Objectives

A. The student will be able to outline properly.
B. The student will be able to write various types of business letters.
C. The students will be able to write various types of social notes.
D. The students will be able to write a resume.

III. Content

A. Discussion
   1. Methods of outlining
   2. Methods of writing business letters
   3. Methods of writing social notes
   4. Methods of writing the resume
B. Writing
   1. An outline
   2. Business letters
   3. Social notes
   4. The resume
C. Resource Materials
   1. Warriners Grammar and Composition 10, Revised edition, (basic text - Chapter 17)
   2. References
      a. Style Manual revised edition, January 1967, United States Government Printing Office, Style Board.
      b. American English Today, Chapter 7-R3
      c. Guide to Modern English, Chapter 10-11

IV. Learning Experience

A. The student will discuss
   1. Outlining
   2. Business letters
   3. Social notes
   4. Resume

V. Evaluative Criteria

A. Participation in class discussion
B. Writing of the following
   1. The outline
   2. Various types of business letters

3. Social notes
4. The resume

C. Weekly tests covering basic material.

VI. Bibliography

Gerber, John C. Guide to Modern English. Chicago, Illinios: Scott, Foresman and Company, 1960.

Guth, Hans P. American English Today. New York: Webster Division, McGraw Hill Company, 1970.

United States Government Style Manual, Washington D. C., U. S. Government Printing Office, 1967.

Warriner, John E. English Grammar and Composition. Harcourt, Brace and World, Inc.,1965.